MORE

# HOW TO DRAW MANGA

VOL. 1

## The Basics of Character Drawing

Go Office

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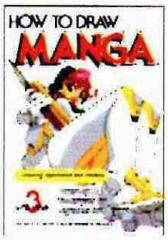


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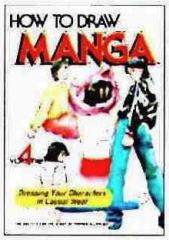


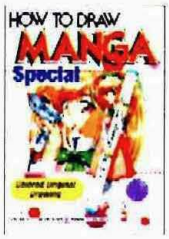


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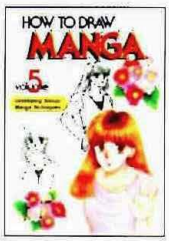

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# More HOW TO DRAW MANGA

## Vol. 1

## *The Basics of Character Drawing*

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by Go Office

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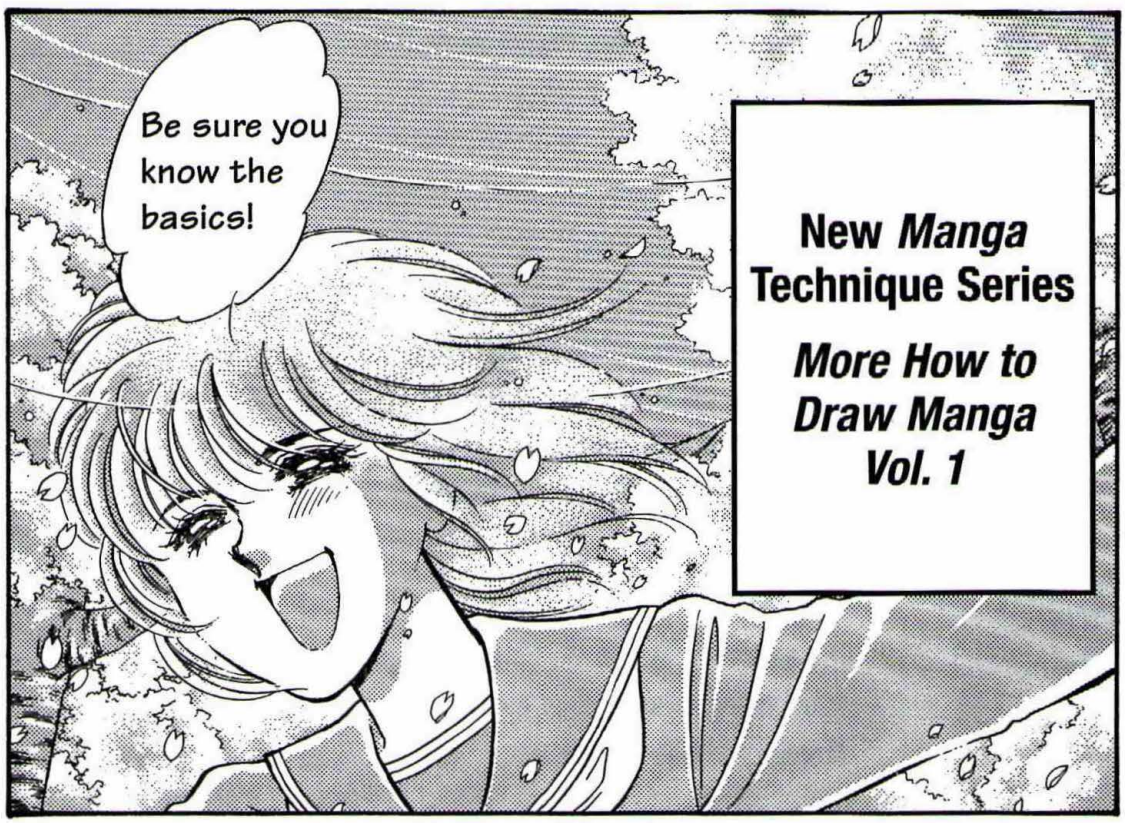
## Vol. 1

## *The Basics of Character Drawing*



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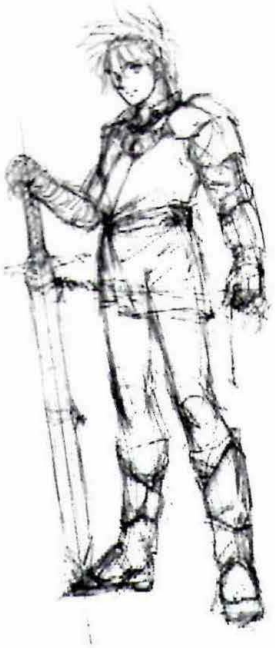

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# Foreword

*Manga* allows you to communicate many things. It is capable of communicating momentary feelings, like "I'm hungry," as well as multifaceted issues such as "How should we, the human race be ideally?"

Somewhere along the line, *manga* artists sprouted up overseas and became no longer limited to Japan. Today, *manga* is regarded internationally as an aspect of Japanese culture.

I personally enjoy drawing *manga* and anime characters and have drawn many since my early *manga* days. I eventually became a professional artist. Since then, I have discussed *manga* with other friends in the field, and everyone tends to agree that learning to draw with a pen was the first biggest hurdle.

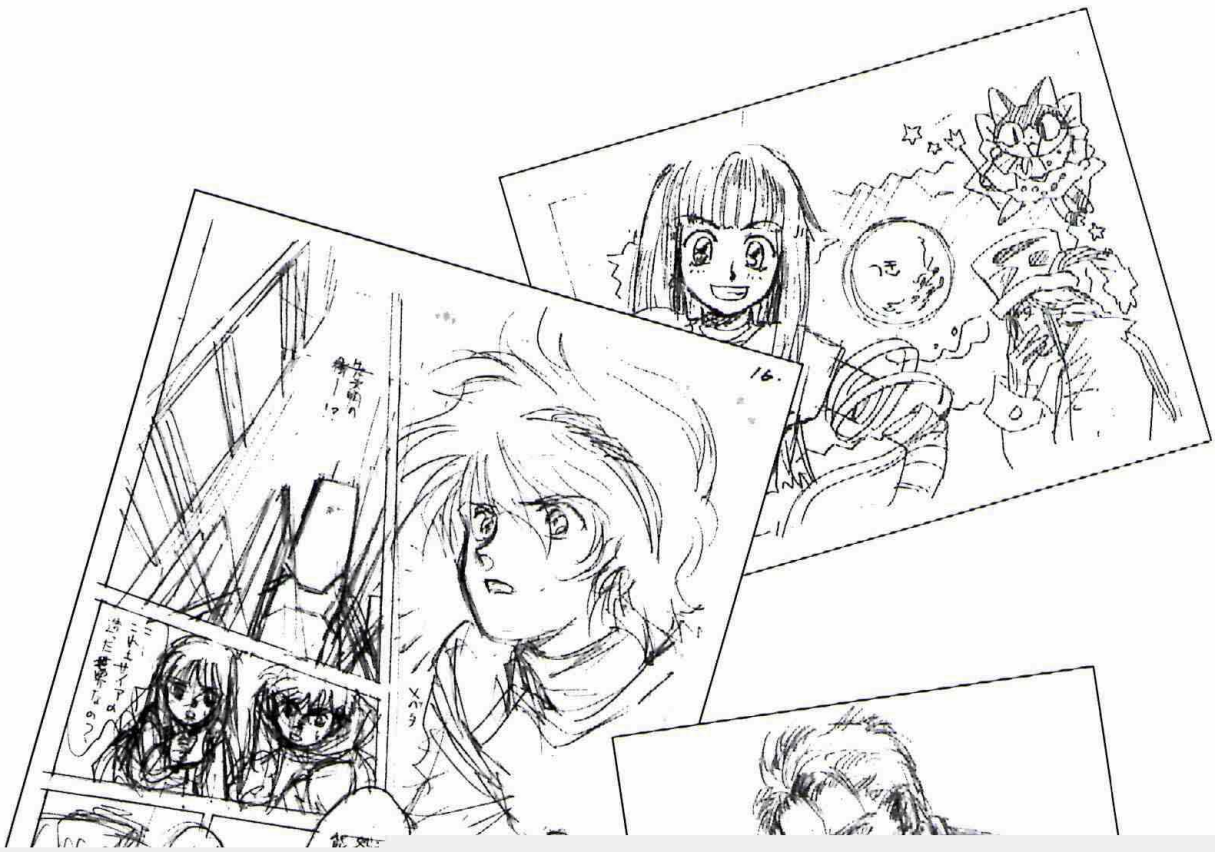
Without being pen-based, *manga* would be a different art form. Yet, I think that if I had been required to be skilled with the pen right from the start, I would not have been able to enjoy continuing my new career. Despite this fact, I have yet to see a book on *manga* that says just that.

Doodling, a familiar pastime we indulge in at our leisure, lies at *manga*'s origins. Anything I cannot draw in pencil I certainly will not be able to draw in pen-at first, anyway. This fact still holds true. It is important that you feel unlimited in drawing your favorite *manga* and anime characters using a regular or mechanical pencil. Once you have mastered a wide range of things in pencil, then you will be able to enjoy rendering your *manga* in pen as well. It is based on that final sentiment that I have written this book.

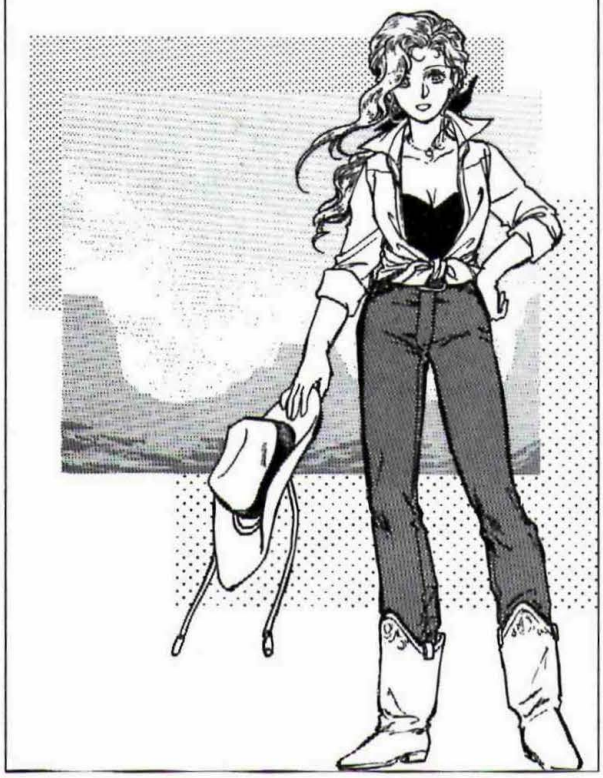
Rio Yagizawa
Go Office

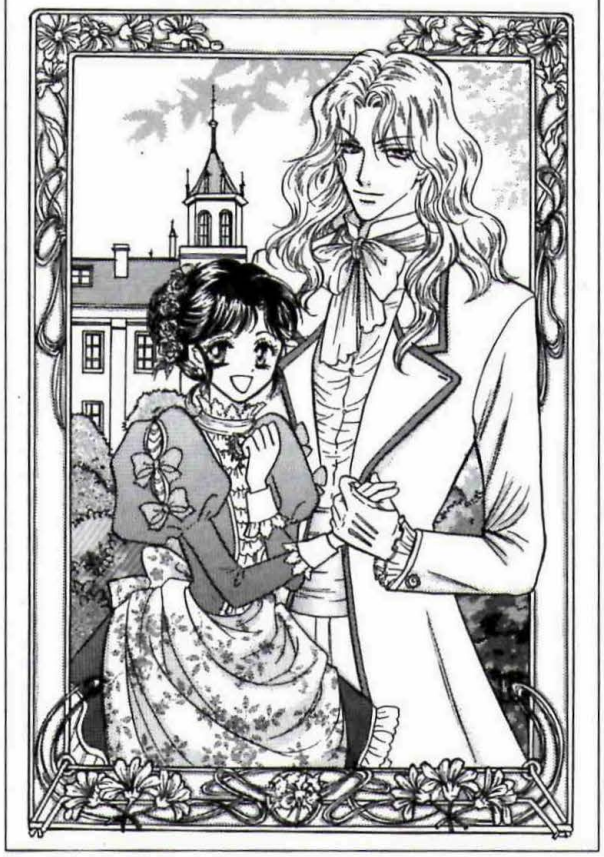
# Chapter 1

# Drawing in Pencil



## Sample Postcards





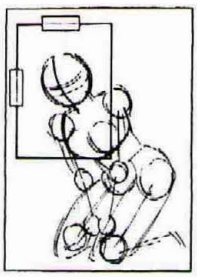
All of these were originally drawn postcard-size. If you photocopy any of these at 127%, then you will see the thickness used for the original lines and the degree of screen tone detail.

## Draw the rest of the body even when depicting just the head.

—The recipe to becoming a good artist

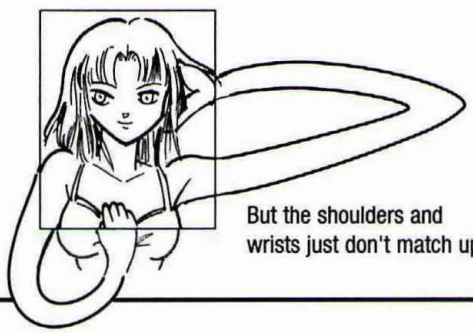
Artists occasionally find they have become proficient at faces but are lost when it comes to bodies. If you make it a habit to draw the body along with the head, then when you are forced to perform, you will be ready.

When drawing solely the face or the upper body, artists often forget about the rest of the body. If you take care to consider how the entire body from the neck down is positioned even when drawing just the face or upper body, your portrait drawings will become that much better.

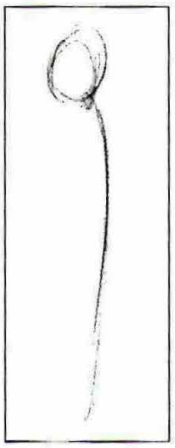


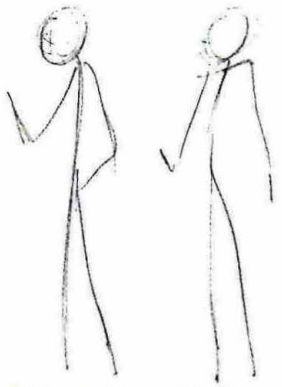
### Common Pitfalls When Only What Is Visible Was Drawn

At first glance, this seems like a normal illustration.



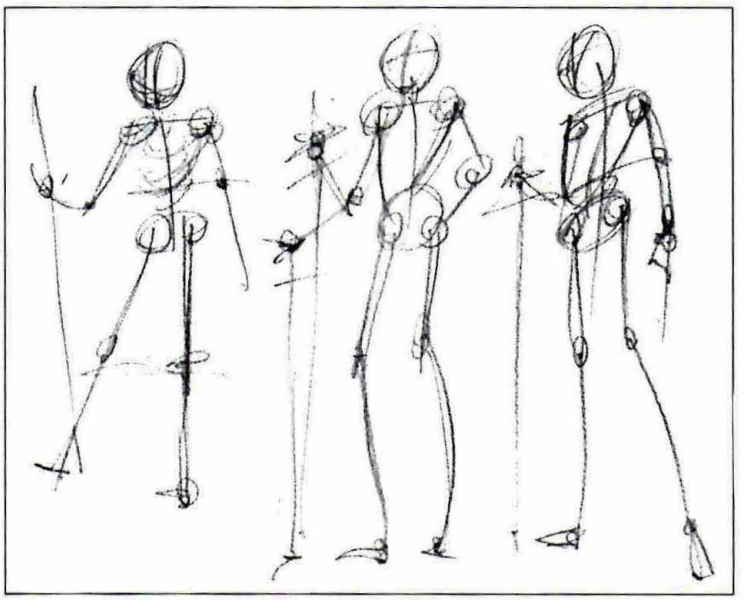
But the shoulders and wrists just don't match up.



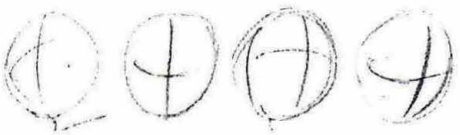


Sticks may be used for the arms and legs.

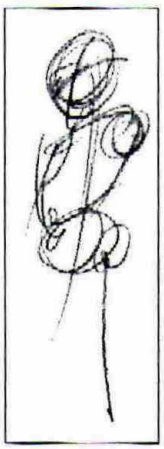
① Create a rough layout sketch. Here, you will lay out the target composition in general terms. Play around with the pose or the hands' positions until you are certain you have captured the image in your mind.



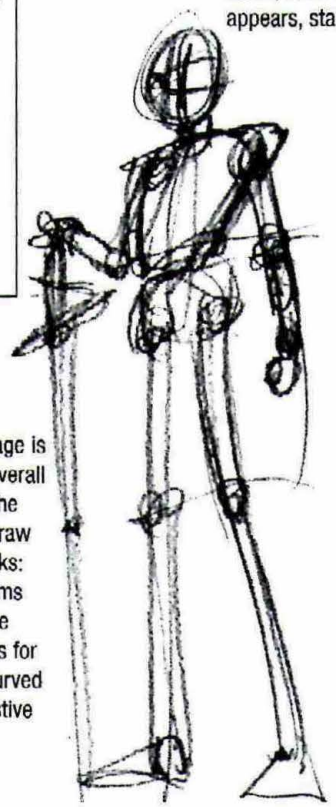
The torso is abbreviated at this stage (see above). There are artists who, at the layout sketch stage, will either use an oval for the torso or break it down, using an inverted triangle for the chest plus a lengthwise oval for the hips. The joints are often rendered as circles.



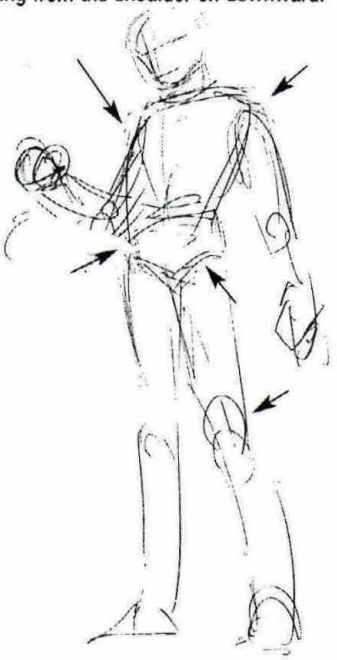
Here, a head is rendered as a circle with an X used to determine the direction faced.



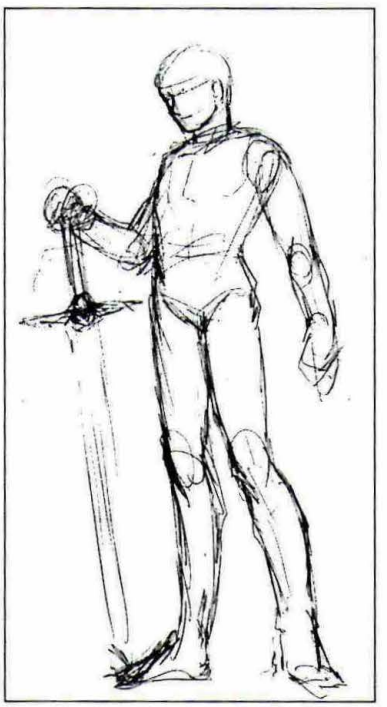
While a portion of the right arm is hidden behind the chest, draw the arm imagining how the hidden part appears, starting from the shoulder on downward.



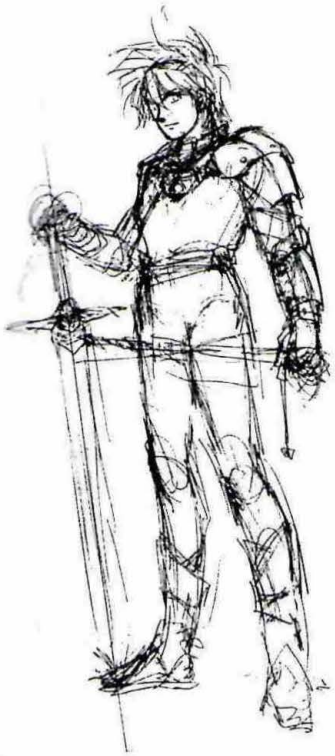
② Once the image is set, adjust the overall form based on the layout sketch. Draw the body in blocks: the head, the arms and legs, and the torso. Use circles for the joints and curved contours suggestive of the muscles' volume for the silhouette lines.



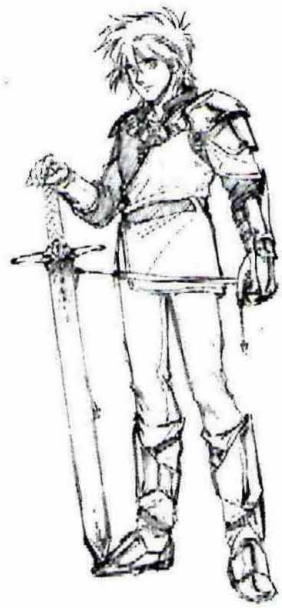
This figure shows the body laid out in blocks. Once you have grown accustomed to sketching, you will be able to start from this point. The key is to use curved lines for the hips and groin, the knees, shoulders, and other joints, since they are regions where body parts connect.



③ Draw the body's contours. Adjust the general positioning of the knees and shoulders while you draw in order to confirm their correct placement. Sketch in any props (here, a sword).



④ Draw the face, hair, clothes, etc. You may design the face and clothing as you draw, or you may use something you have already designed beforehand. With respect to the sword's central line, etc., artists will often add props after inking all human figures.



The above shows a cleaned up under drawing. There are artists who will render the penciled under drawing to virtually the same level as the inked drawing.

⑤ Here we see the completed under drawing. Although to the observer it may seem sketchy and indistinct, this is not a problem, provided that you, the artist, have a clear grasp of the drawing during the inking process.

## Can the under drawing be skipped?

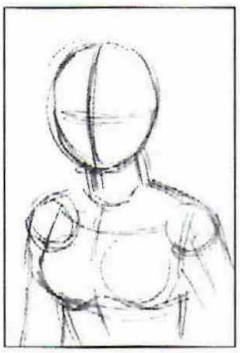
Under drawing

This penned drawing was produced sans under drawing. (I looked at the subject while drawing in pen.) Line modulation and other aspects are unbalanced. The shapes of the cheeks and eyes are awkward.

This penned drawing was based on an under drawing. The inking process went smoothly, and the final image is a clean version of the under drawing.

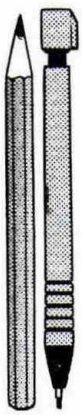
# The Type of Pencil Depends on the Composition's Size.

**Use HB or B leads for small compositions.**



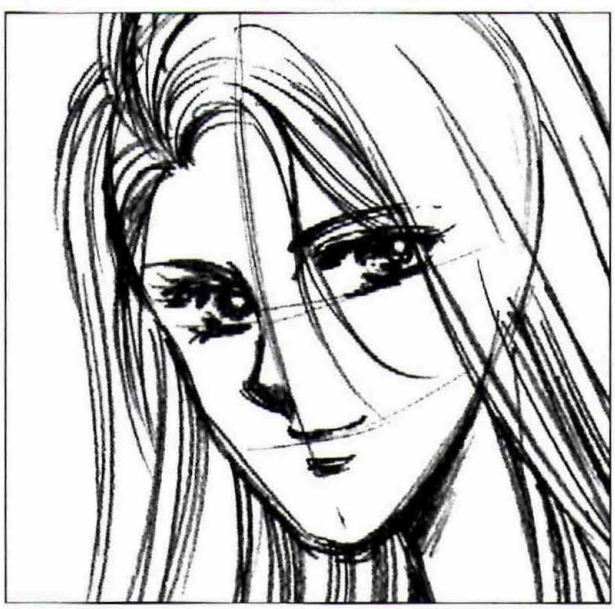
At the rough sketch stage, draw lightly and avoid putting too much pressure on the pencil. For a mechanical pencil, use a 0.5 mm lead.

As the image develops, thicken silhouette and contour lines.



As the image develops, thicken silhouette and contour lines.The advantage of a mechanical pencil is that it draws evenly distributed, fine lines regardless of the pressure applied. In contrast, a regular pencil enables you to modulate the thickness and darkness of your strokes according to the pressure you apply. A mechanical pencil helps when drawing detailed areas or small compositions and a regular pencil helps when drawing large compositions. Match your drawing tools to your needs.

**Use 2B and 3B leads for large compositions.**



Pencil holds the advantage of allowing you to draw on a large format comfortably.

Mechanical pencils struggle with long strokes, even with 0.5 or 0.7 mm points, making them unsuited to large formats.

Note: An 0.3 mm mechanical pencil is suited toward detailed drawing. When sketching, avoid using too light a touch or the drawing will appear limp and lifeless.

## Feel free to use different pencils for different parts

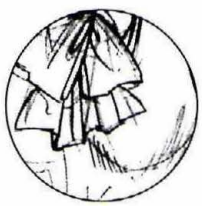
There is a reason that so many strokes are used in the under drawing. This is because it allows you to select which strokes are the best when inking. Therefore, there is no need for you to use single, clean lines at the under drawing stage.

Hair: 0.5 mm, B lead

Face: 0.3 mm, B lead

Use a soft B or 2B lead for skin and other soft areas.





Clothing creases and details, hatching strokes, etc.: 0.5 mm, 2B lead

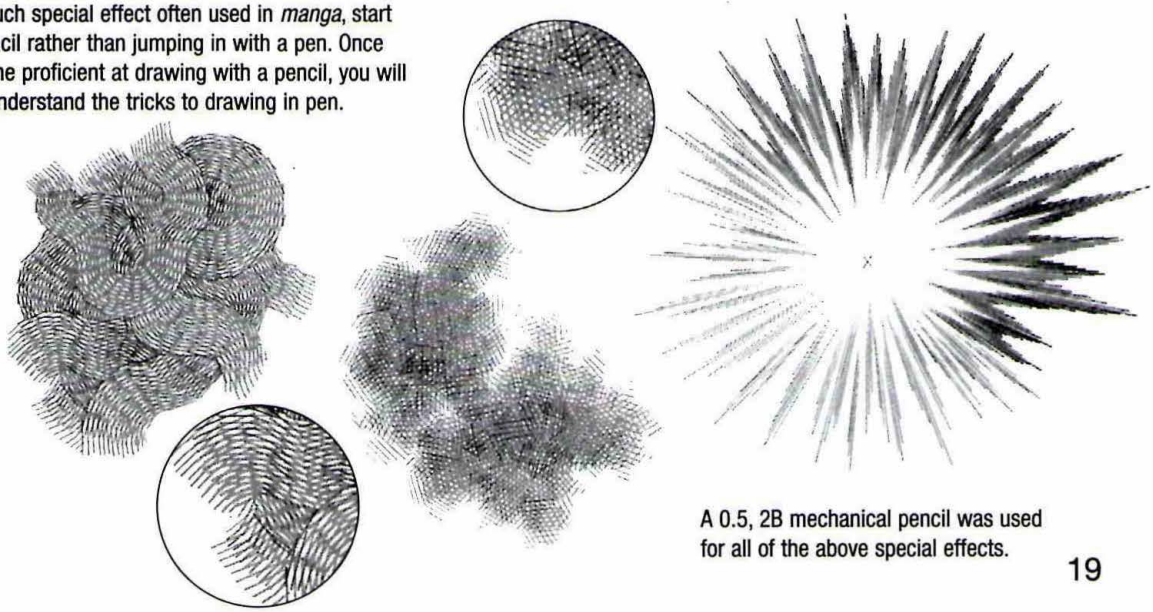
Silhouette lines: B lead

Use a hard H or F lead for rocks and other hard objects.

Sketching: 0.5 mm, B or 2B lead
Use extremely light strokes. (Using an HB lead with too heavy strokes can leave furrows in the paper.)

## Use a regular or mechanical pencil first when practicing special effects.

When practicing hatching, radiating lines (burst effect), or other such special effect often used in *manga*, start with a pencil rather than jumping in with a pen. Once you become proficient at drawing with a pencil, you will come to understand the tricks to drawing in pen.

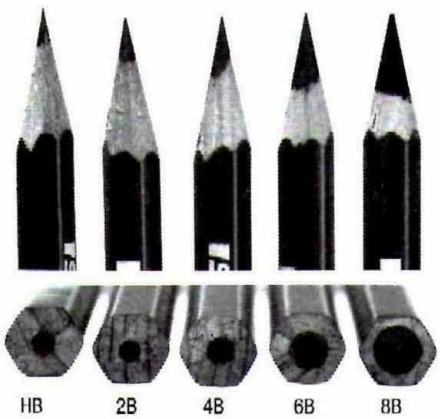


A 0.5, 2B mechanical pencil was used for all of the above special effects.

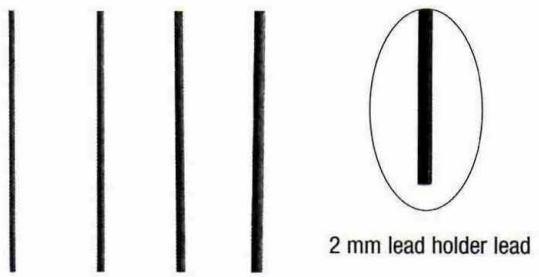
# Pencils Used for Under Drawings

In general those who bear down on their pencils should use hard leads (HB, etc.), while those with soft touches should use softer leads (B, 2B, etc.).

## • Drafting pencils




## • Mechanical pencil leads

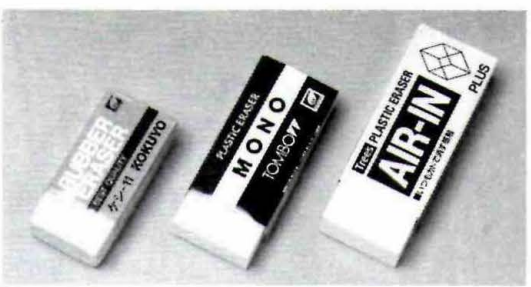



## • Differences owing to lead hardness

Pencil

Mechanical pencil

## • Erasers



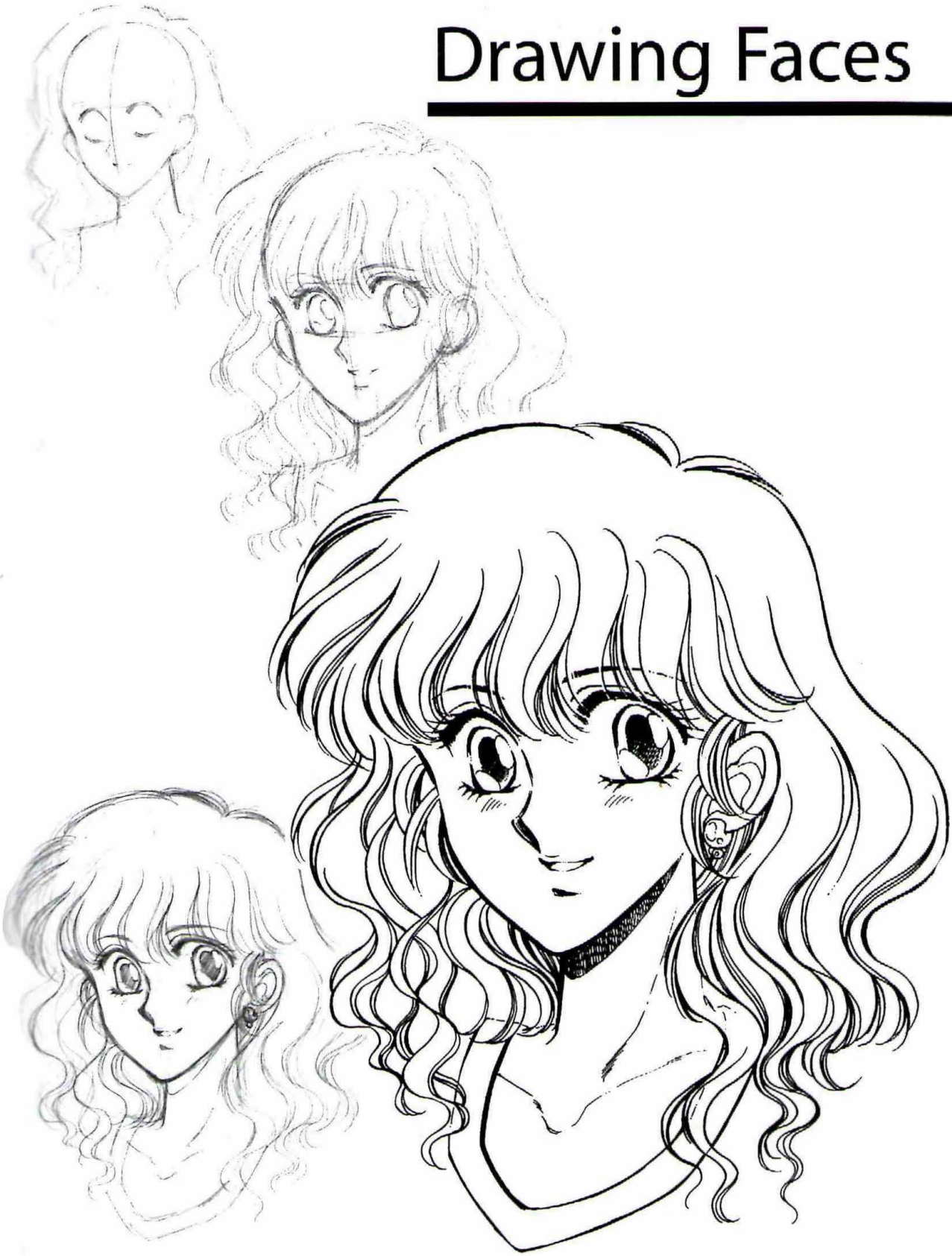

Rubber erasers Vinyl erasers

Vinyl erasers work well on typical mechanical pencils and HB lead pencils, while rubber erasers work well on 4B, 6B and other soft, dark leads.

If a vinyl eraser becomes soiled, be sure to wash and dry it properly. The eraser may be cut into smaller pieces for use with detailed areas. Avoid getting rubber erasers wet.

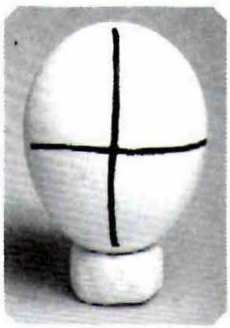
# Chapter 2

# Drawing Faces

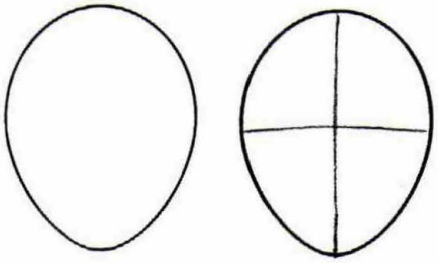


# Faces: Start with a Rough Sketch.

## The Head Is Oval

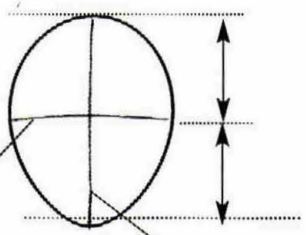


In a frontal view, the eyes are almost at the head's center.



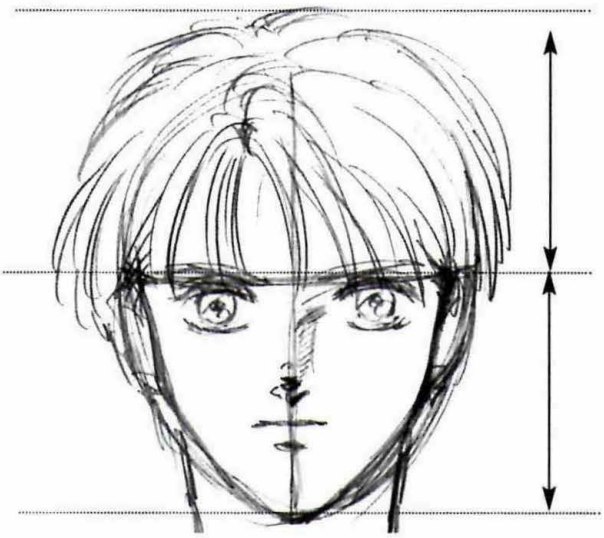
Draw an oval and then an X. This constitutes the face's most basic layout.

Start with an oval and then draw an X across it. This forms the most basic layout of the human face. Since these lines are crucial and constitute guidelines for drawing the eyes and nose to ensure their positions are well balanced, use a straightedge to draw them until you become more proficient.



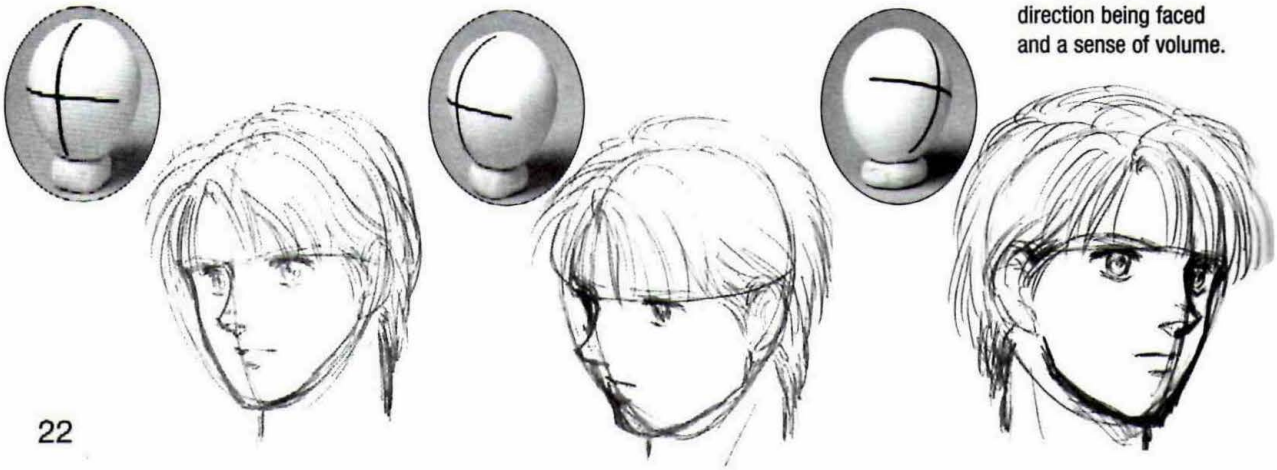
This line designates where the eyes lie. The human face is a relatively flat curved surface, upon which the eyes and nose rest. Use a downward curve when the face is looking down and an upward curve when the face is looking up.

This line, the center line, connects the crown to the chin in a straight line and denotes in which direction the head faces.

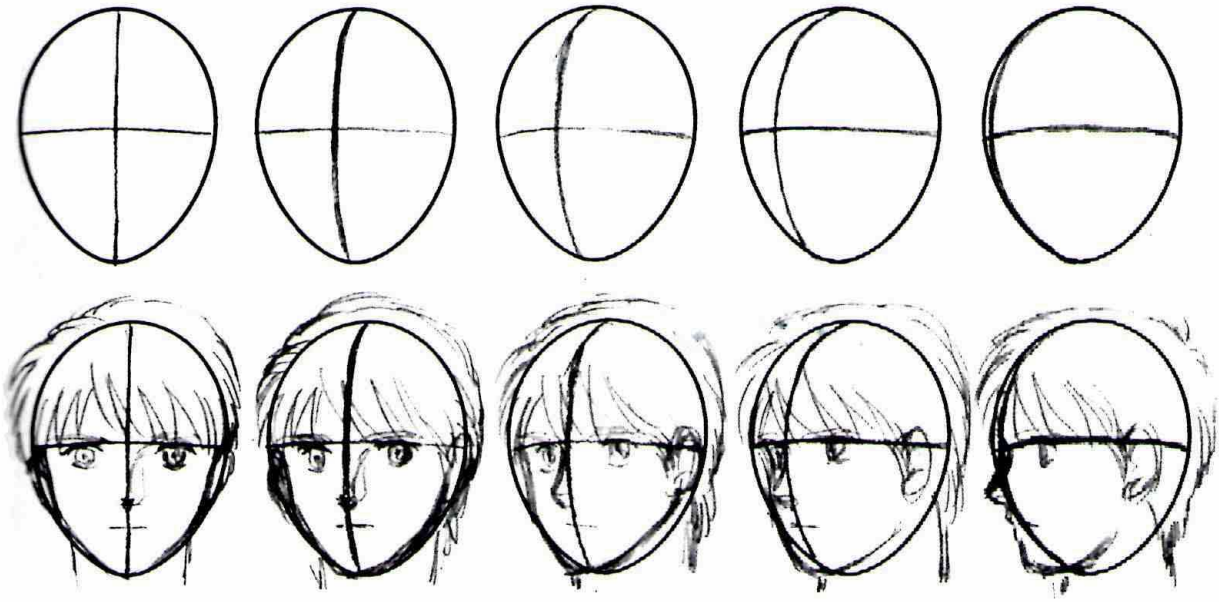


Using an egg with an X drawn across it will help you capture the sense of a specific direction being faced and a sense of volume.

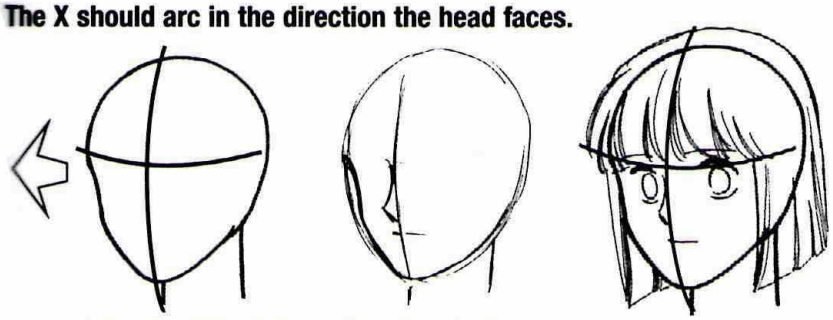
**Simply drawing an X across an egg will let you know how the face appears when facing various directions.**



**The head remains egg-shaped, whether facing frontward or sideways.**



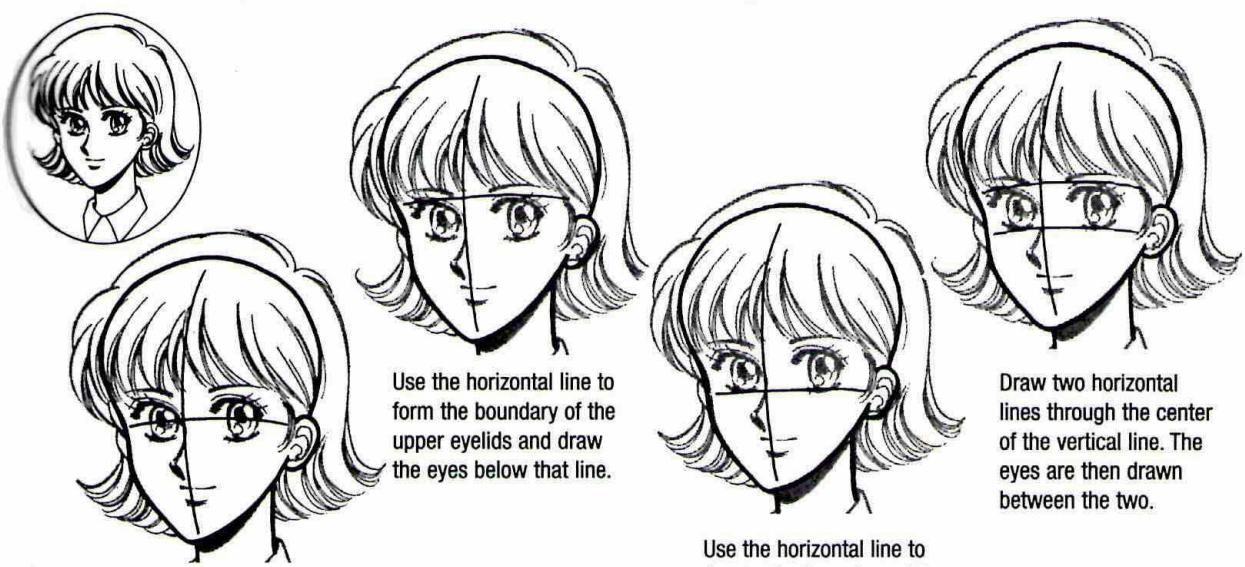
**The X should arc in the direction the head faces.**



Draw the center line to connect the base of the nose with the chin.

The nose is always just outside the vertical line.

**There are four ways of determining the eyes' placement using the horizontal line.**



Draw the eyes centered along the horizontal line.

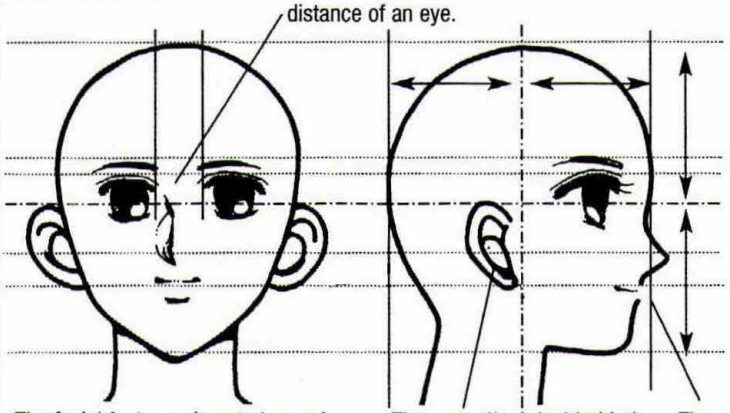
Use the horizontal line to form the boundary of the upper eyelids and draw the eyes below that line.

Use the horizontal line to denote the boundary of the lower eyelids and draw the eyes above that line.

Draw two horizontal lines through the center of the vertical line. The eyes are then drawn between the two.

# Five Pointers in Drawing a Face

## 1. The Facial Features

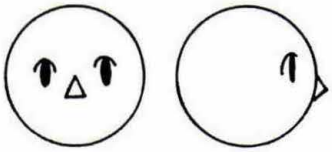



The facial features do not change in height whether seen from the front or side.

The ears attach just behind center.

The mouth lies in farther than the forehead.

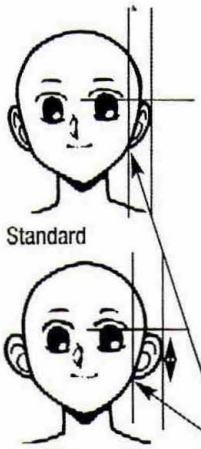
## 2. The Shape of the Head



The human head appears to be almost a circle whether viewed from the front or side, so use a circle for abstracted heads or for sketching the basic layout.

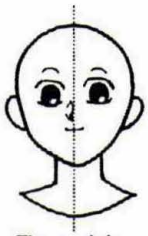
## 3. The Ears

The ears lie along the side of the head.




No matter the size, the ears' base are the same length, and they attach at the same spot.

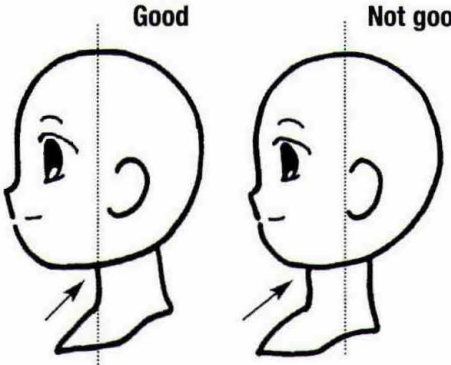
## 4. The Neck



The neck is centered in the front view.

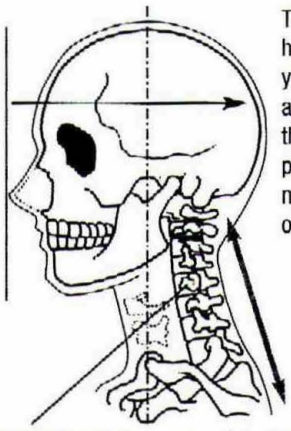
Good

Not good



The neck is just behind center and angled in the side view.

## 5. Back of the Head (Side View)



The neck vertebrae are not straight, but attached at an angle.

The back of the head is larger than you might think, and artists tend to forget this when drawing profiles. Take care not to draw the head overly compressed.

Good

Draw the back of the head about the same width as the distance from the tip of the nose to the base of the ears.

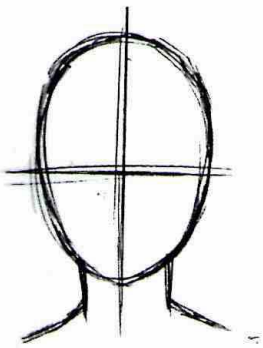
Not good

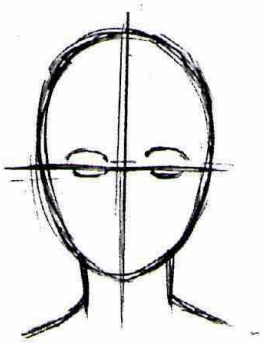
Here, the back of the head has been overly compressed. Despite the face having been carefully drawn, the poor resulting balance ruins the head.

# Building up the Head

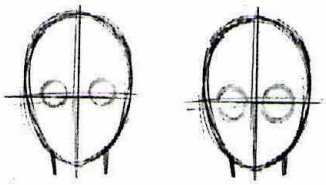
## Frontal View

**Plot the positions of the facial features and draw the face's silhouette line.**

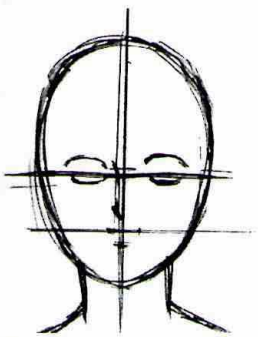




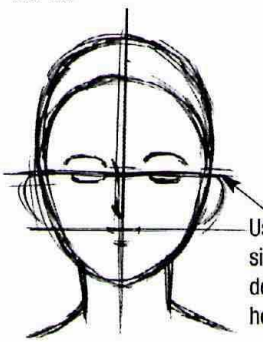
① Draw an X through an oval (or circle). Next, sketch where the eyes will lie.



At this point, all that you need to determine is the eyes' position, so just mark them down as circles.

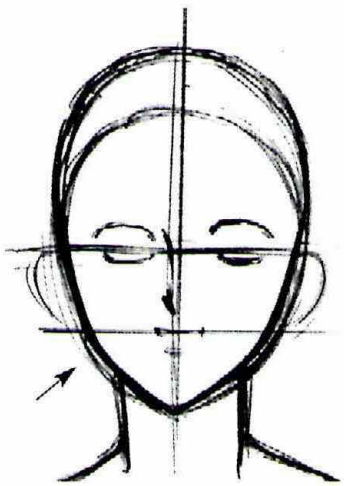


② Sketch in the mouth after you have determined where the nose will lie.



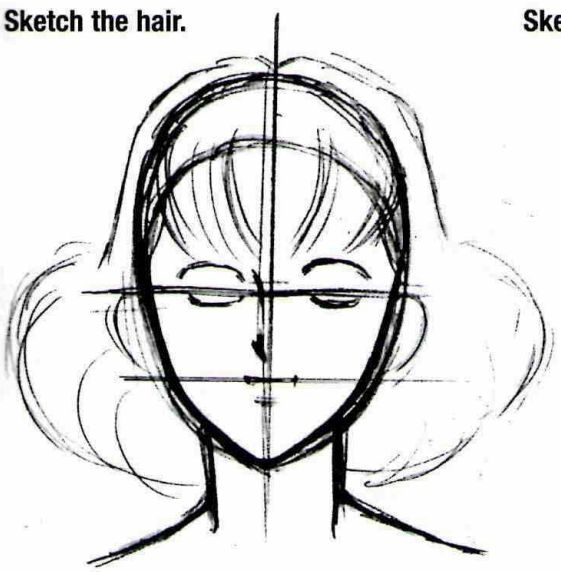
Use the hairline's side points to determine the eyes' height.

③ Mark down the ears and hairline. Sketch in the ears after you have determined where the eyes and mouth will lie.



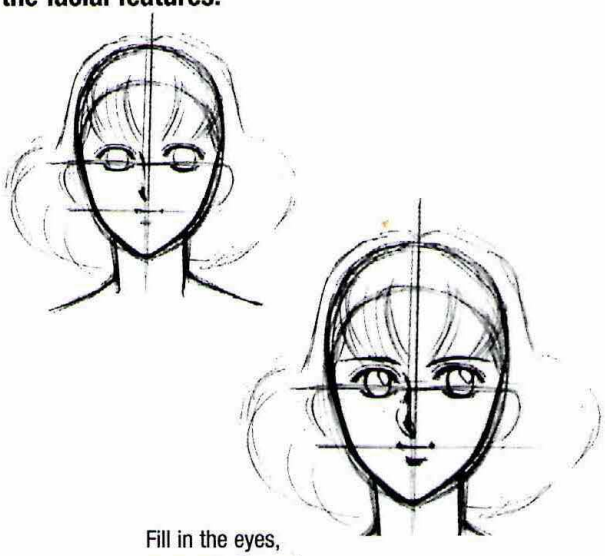
④ The head's silhouette line becomes finalized once all of the other facial features have been plotted.

**Sketch the hair.**



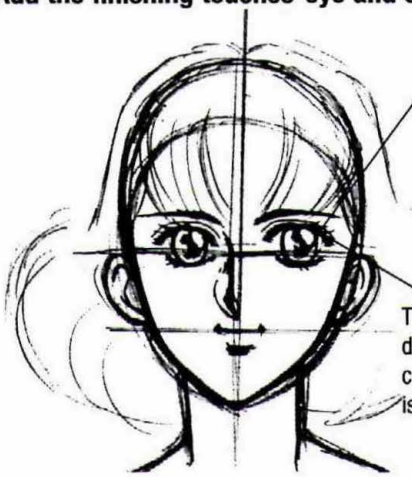
Add the hair once you have determined the face's shape.

**Sketch the facial features.**



Fill in the eyes, nose, mouth, and eyebrows.

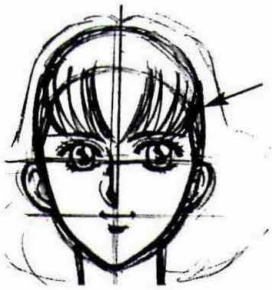
## Add the finishing touches-eye and ear details.



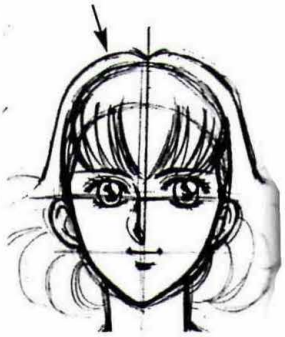
The pupils end up as a contrast between black and white light reflections: they should be drawn once the majority of the face has been completed.

The eyelashes are a finely detailed feature: draw them carefully after everything else is finished.

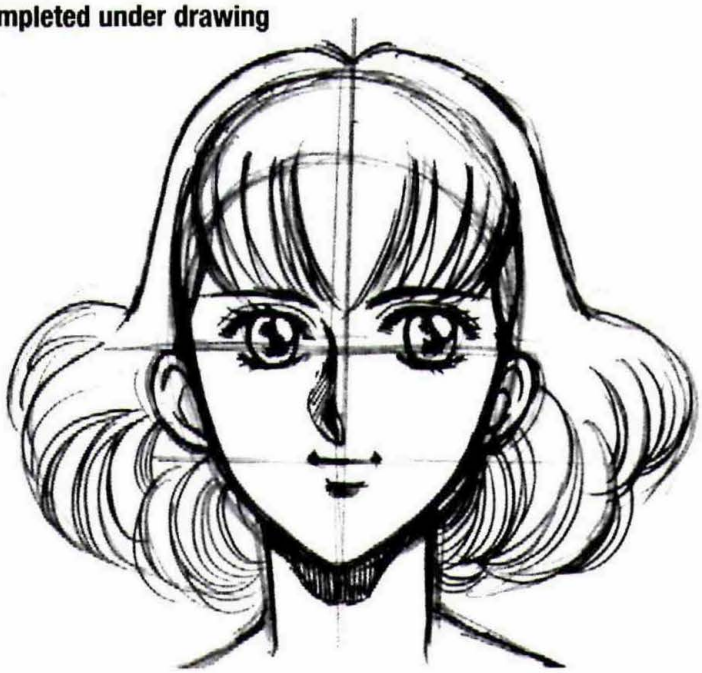
## Draw the hair.



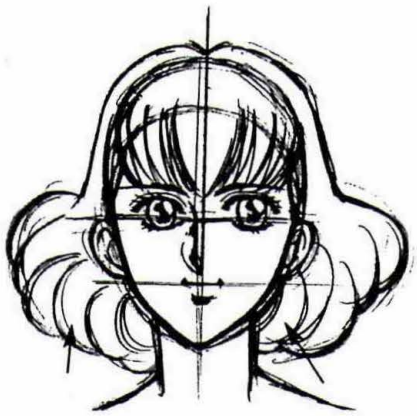
Start with the bangs, which are close to the eyes and eyebrows. Finish with the hair's silhouette line.



## Completed under drawing



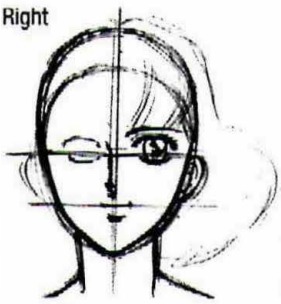
When rendering the hair in lines, draw the way the hair flows in detail.



When rendering the hair in solid black, detailed lines are not necessary.

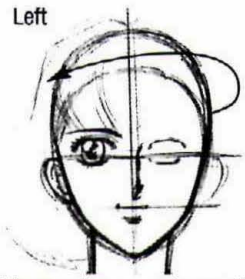
## Tricks to Drawing a Frontal View—When You Just Can't Get the Right and Left to Balance

Right



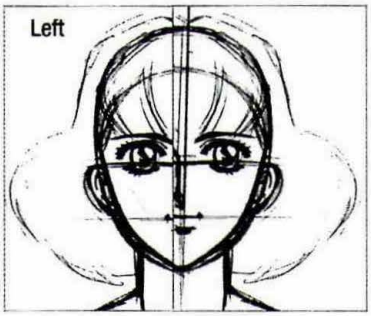
① Start with half the face.

Left

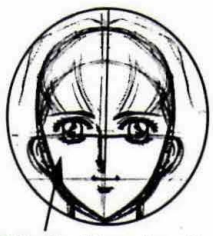


② Flip over the paper, lay another sheet of paper on top, and trace.

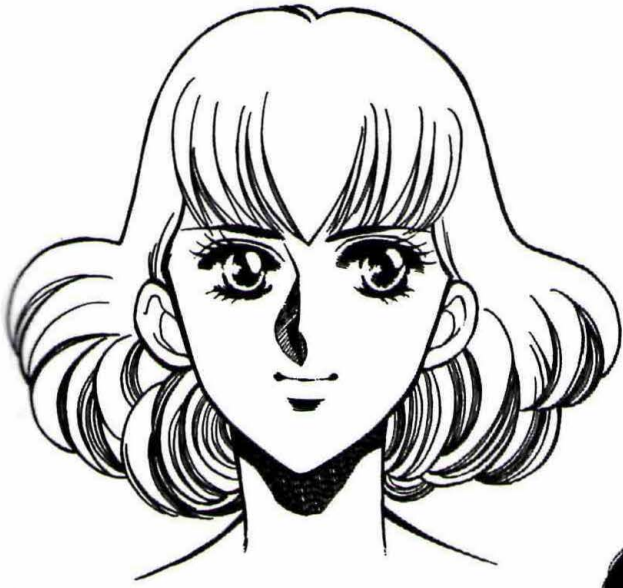
Left



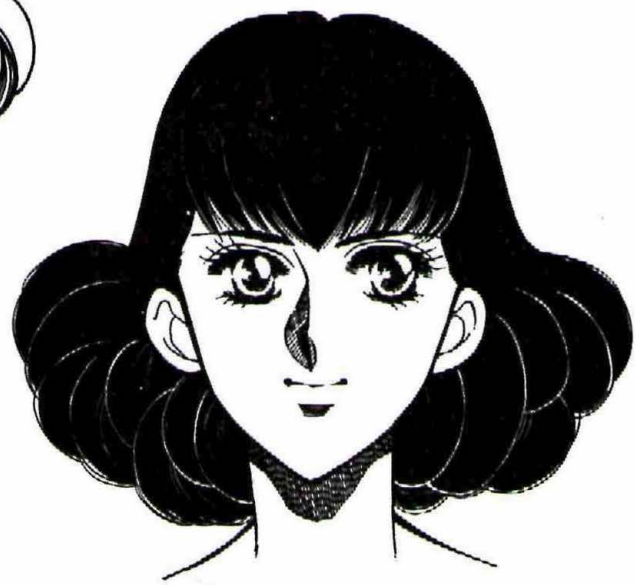
③ Match up the two sheets of paper.



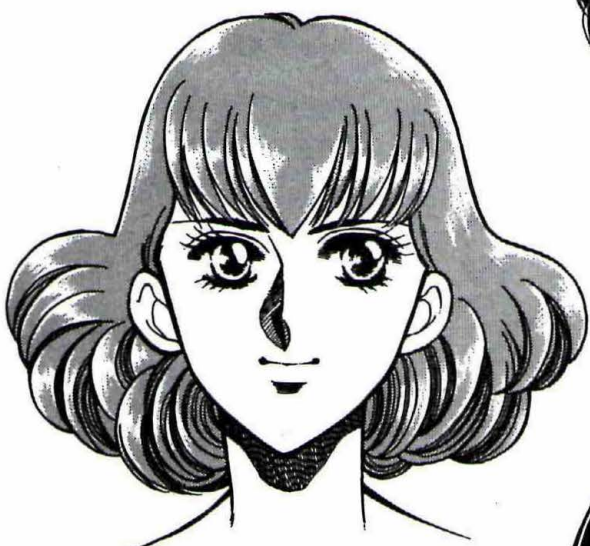
Fill in the iris and pupil after having matched up the two sides.



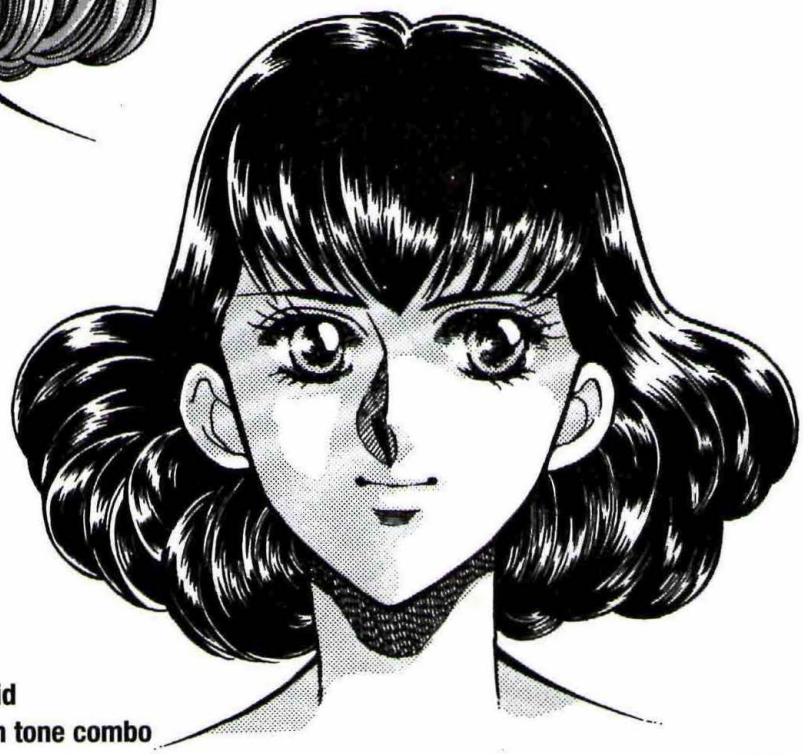
Completed drawing



Hair in solid black



Hair in screen tone

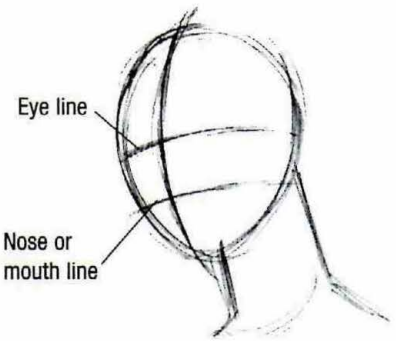


Hair in a solid
black/screen tone combo

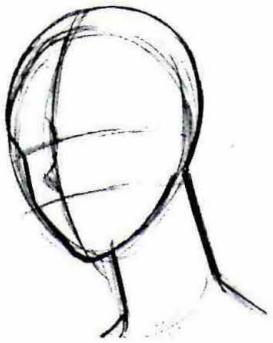
## 3/4 View

### Plot the basic layout and silhouette lines and sketch in the bridge of the nose.

First, sketch the nose and half of the face (here, the left side). Next, sketch the second half balancing it with the first. I recommend that those of you who are left handed start with the right side of the face.

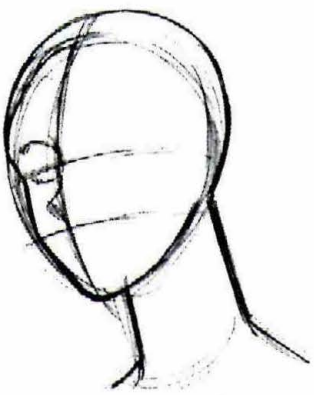



Draw the general shape of the head and an X over that.

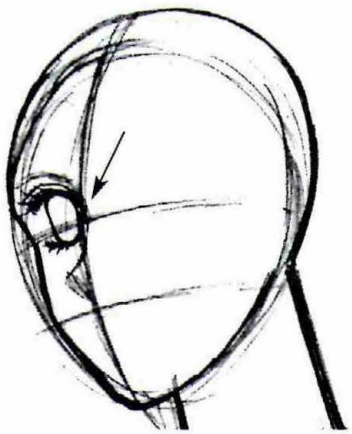


Decide first the proximate silhouette lines of the face and head. Sketch in the bridge of the nose, even if you do not plan to include it in the final image.

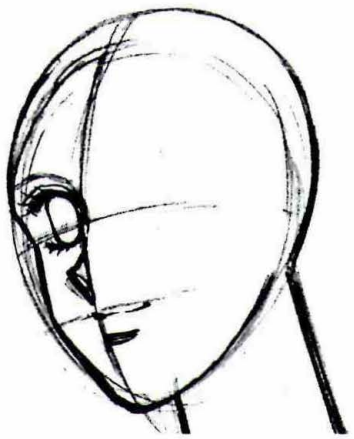
### Draw the right eye, the nose, and the mouth.



Sketch the right eye behind the nose.

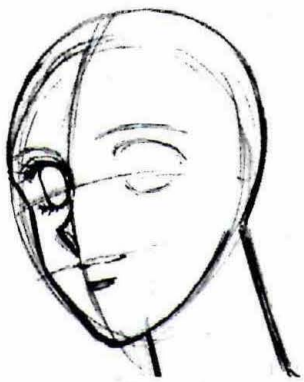


Take care that the corner of the eye does not interrupt the bridge of the nose.

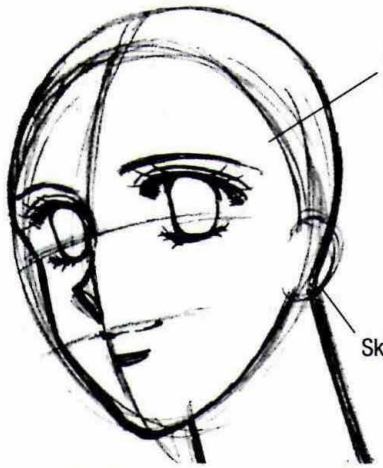


### Draw the left eye and sketch in the hairline and the ear.

Take care to balance the left eye with the previously drawn right eye.



Proportions should be easier to balance if you determine the eye's shape before drawing the eyebrow.




As with the frontal view, start with the central features, gradually moving outward.

**Draw the ears and the hair.**

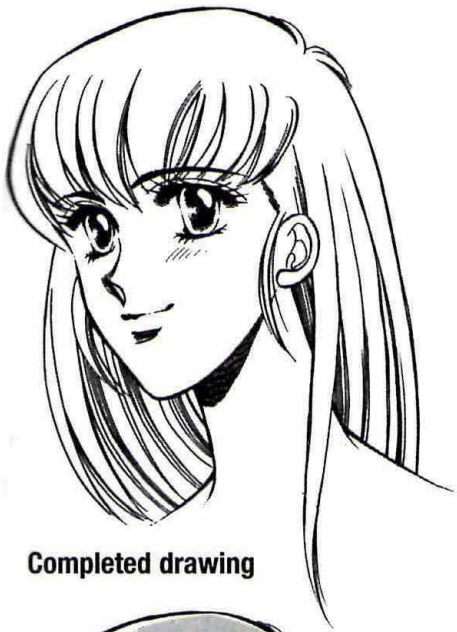
Since the ear affects how the hair flows, draw it relatively thoroughly before drawing the hair.

Start with the bangs, side wisps, and any other portion actually touching the face.

Next, draw the wide tresses of hair to the right.

**Add the finishing touches.**

Draw the far tress of hair, matching it with the near side. Lastly, add fine flow lines to finish.



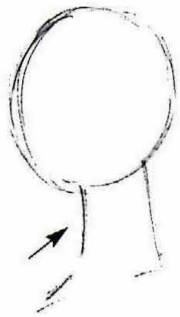
**Completed drawing**

**Hair in screen tone**

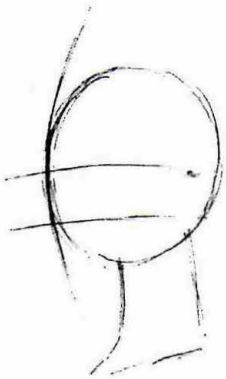
**Hair in solid black/screen tone combo**

## Side View

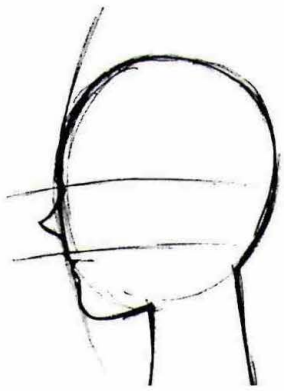
### Draw the silhouette lines.



Sketch the basic layout of the head. Note that the neck's angle and head's shape should be different from when seen from the front.

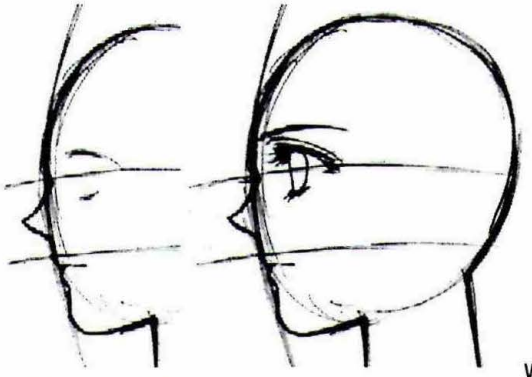


Here, we see the basic layout of the eye and nose. For side views, it is especially important to establish the positions of not only the eye but also of the bottom of the nose (or the mouth).

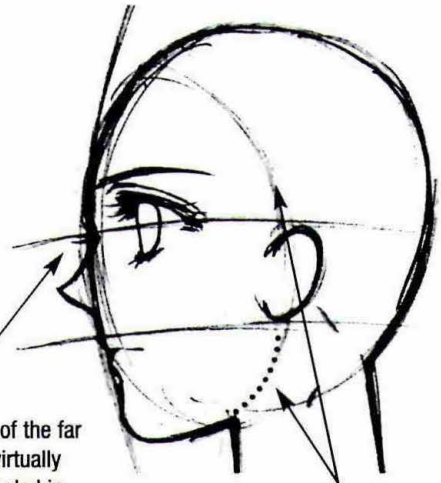


Draw the side silhouette of the entire head, including the face.

### Sketch the eye, eyebrow, ear, and hairline.



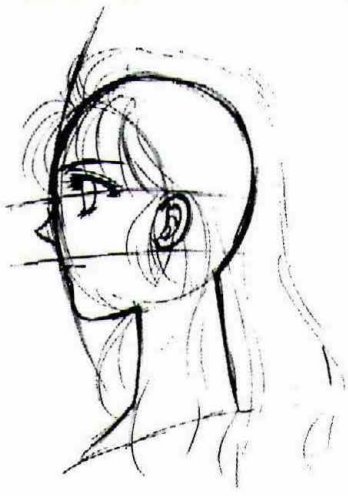
Layout for the eye



While the eyelashes of the far eye are in actuality virtually hidden, they are included in *manga* for the effect. Take care not to make them too long.

Use a gentle curve for the hairline. The hairline should appear naturally to run from the jaw to the ear.

### Draw the hair



Draw the ear. Sketch the general layout of the hair.

Draw the bangs and side wisps.

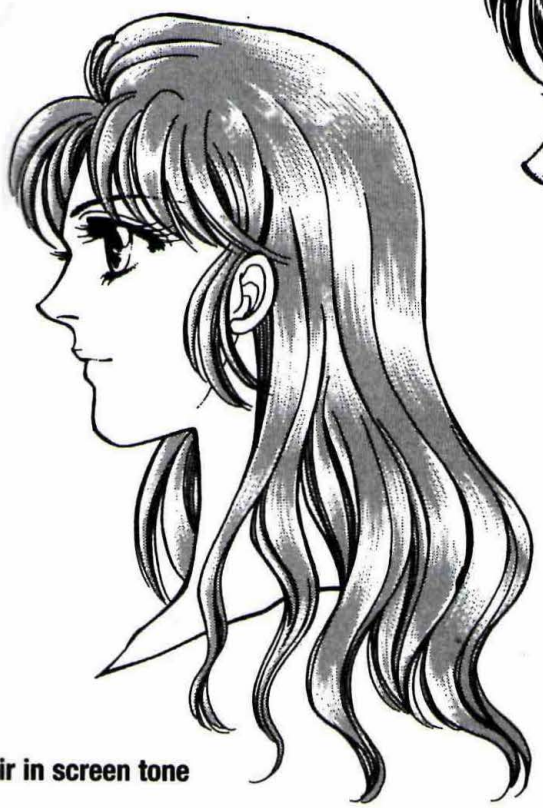
Draw the silhouette line and flowing internal lines.

**Add the finishing touches.**

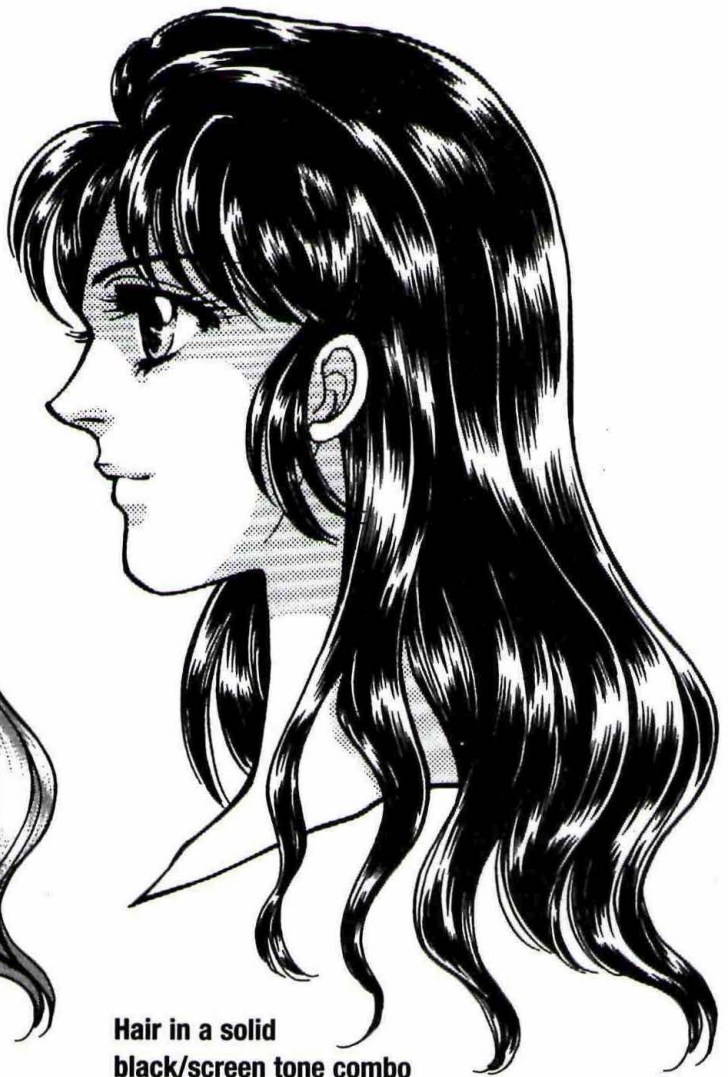
Draw hair strands from the other (right) side. Add the iris, etc. and the nostril. Adjust the shapes of the lips, jaw, etc.

**Completed drawing**

**Hair in solid black**



**Hair in screen tone**

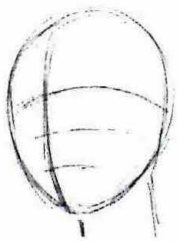


**Hair in a solid black/screen tone combo**

## Making Practical Use of the Basic Layout

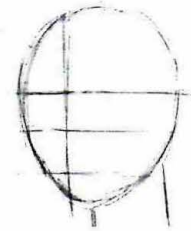
Lines used in the basic layout serve as guides for positioning the eyes, nose, and mouth on an ovoid solid; hence, these lines should be curved. Good use of these guidelines will allow you to draw a 3-dimensional face.

### Always use curved lines for the basic layout.



The curved lines project a sense of 3-dimensionality.

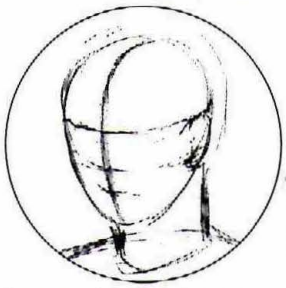
**Good**



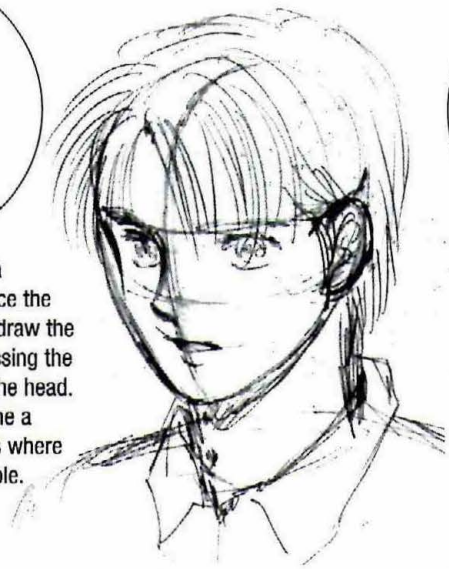
Using flat lines results in a somehow flattish face.

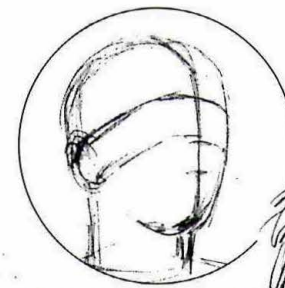
**Not good**

### The basic layout makes any angle possible.

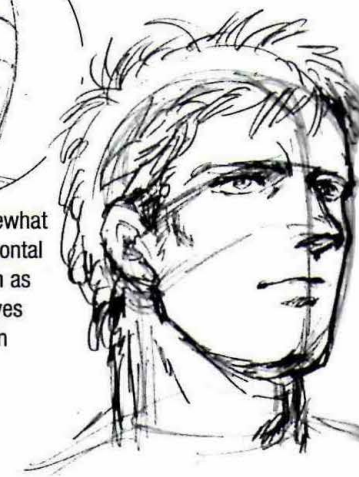


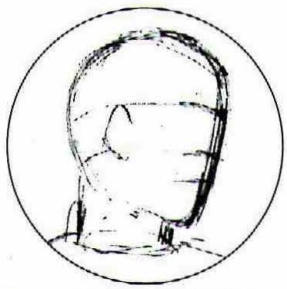
Here is a face seen from a somewhat high angle. Since the top of the head is visible, draw the vertical guideline first crossing the front and then the top of the head. The horizontal lines assume a downward curve in angles where the top of the head is visible.



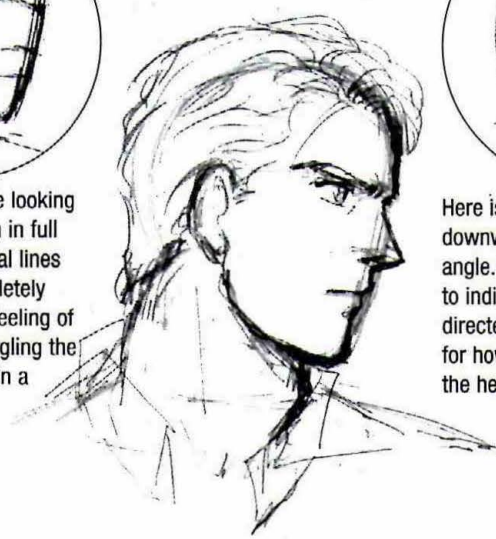


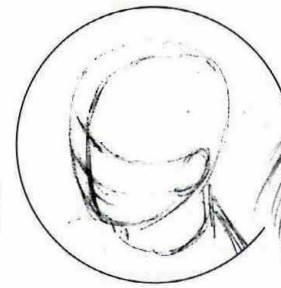
Here we see a somewhat low angle. The horizontal lines, which function as guidelines for the eyes and nose, take on an upward curve.



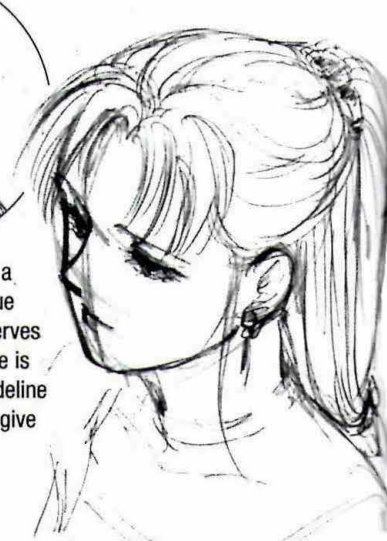


Here we have a face looking downward and seen in full profile. The horizontal lines drawn almost completely straight create the feeling of a total side view. Angling the vertical line results in a head facing downward.





Here is a face seen from a downward looking, oblique angle. The vertical line serves to indicate where the face is directed as well as a guideline for how much volume to give the head.

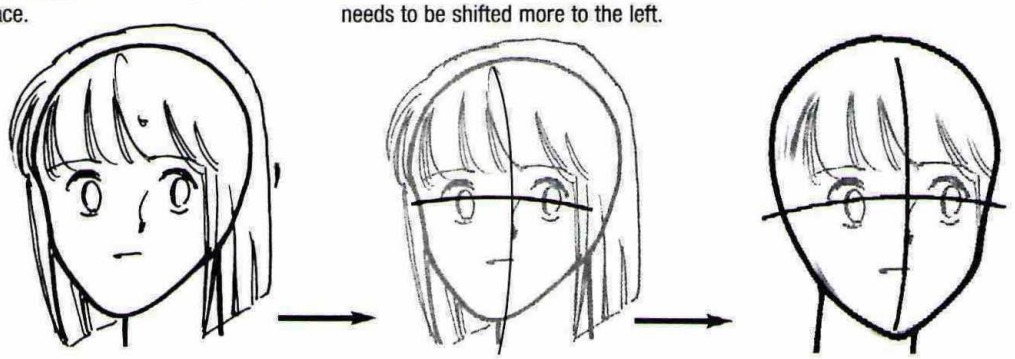


## What happens when the basic layout is ignored. — The fundamentals of basic layouts

**The vertical guideline is the key to drawing the head's silhouette line.**

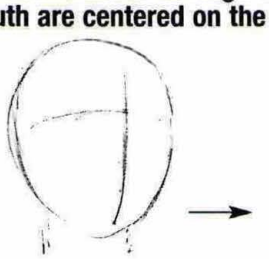
Here, despite that the features are shifted to the side, the silhouette line suggests a normally angled face.

Using a gently curving line to connect where the nose attaches to the face to the nose's bottom reveals that the chin needs to be shifted more to the left.



Here, despite that the features are shifted to the right, the silhouette line suggests the head is facing left.

**The horizontal lines align the eyes. The vertical line ensures the nose and mouth are centered on the face.**



Face drawn with guidelines

**Good**

Face drawn without guidelines

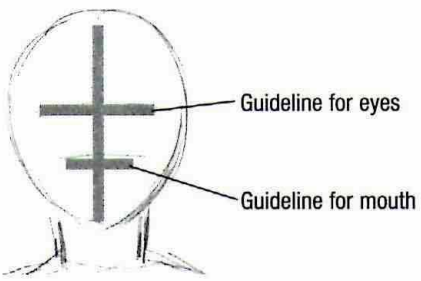
**Not good**

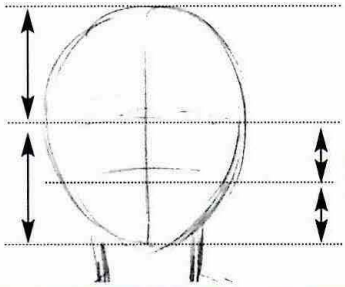
The eyes are not aligned and the nose and mouth are shifted off center.

## Distinguish between long and round faces.

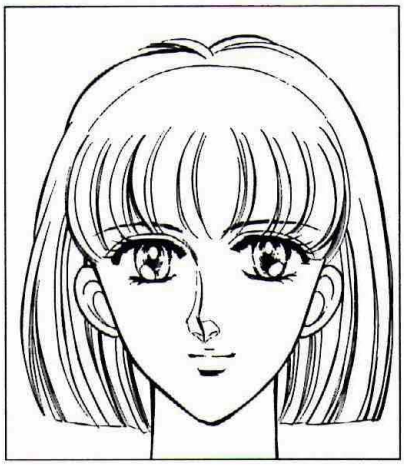
Modifying distances between facial features allows you easily to create different character types.

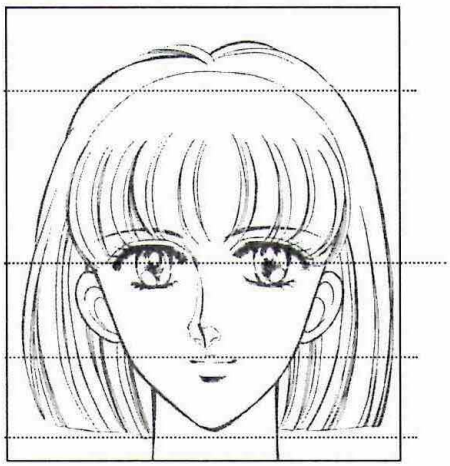
### Basic layout of a long face



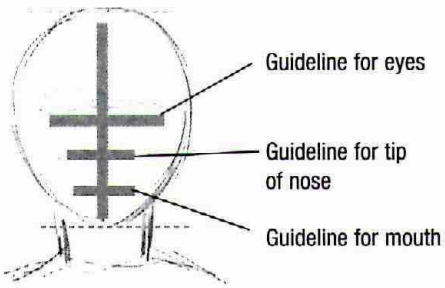



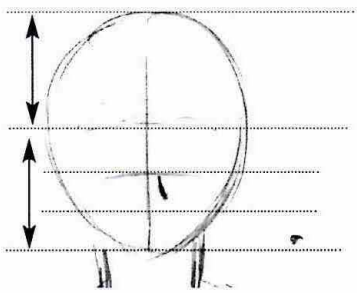

The eyes are located in the center of the face and the mouth somewhere between the eyes and the chin.

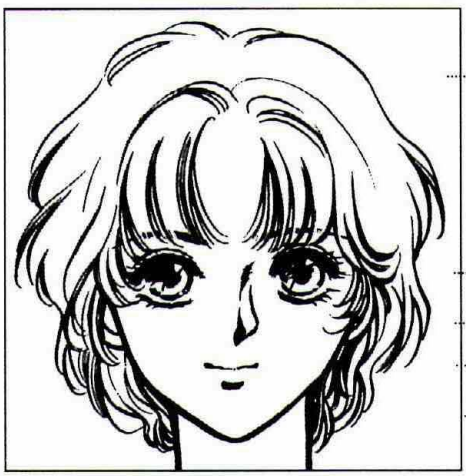


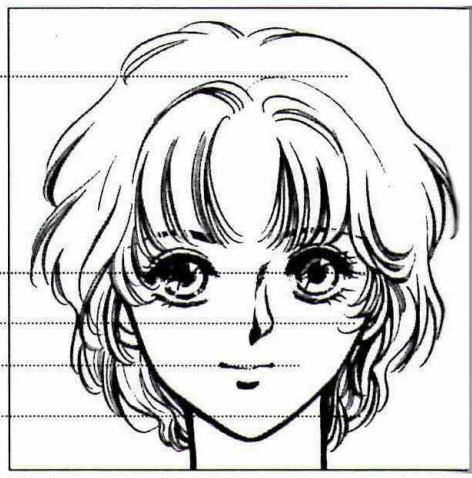


### Basic layout of a round face



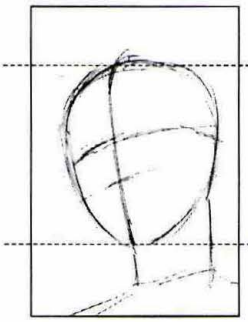





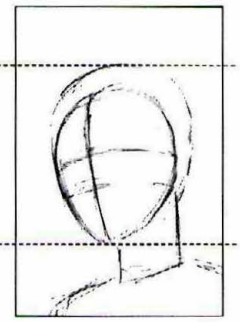
## Frame the composition neatly.

A sheet of paper has physical limits. Keeping the composition's dimensions in mind should help you successfully frame it. Plot the head's basic layout maintaining consideration for the final size.

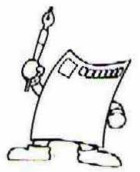
Practice drawing this head.



Here we see a basic layout without consideration shown to the hair's volume.

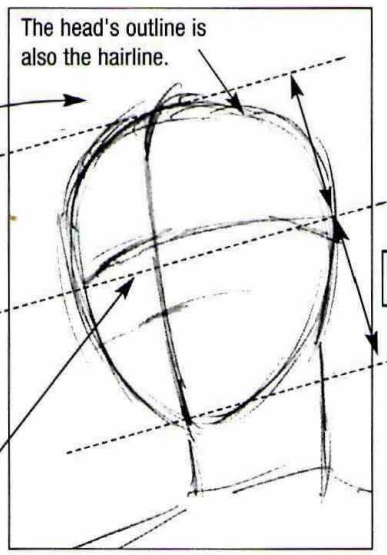


This basic layout reflects the hair's volume.



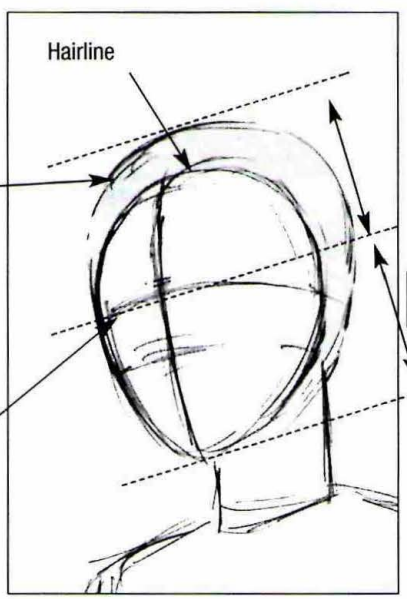
Try using a basic layout when drawing within a postcard frame.

### Basic layout for the head alone



The face is large and has impact, but the hair is cut out of the frame.

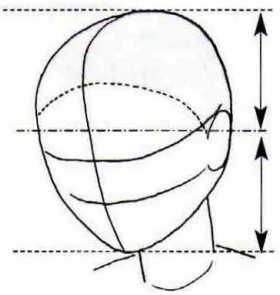
### Basic layout including the hair



The hair fits within the composition's frame.

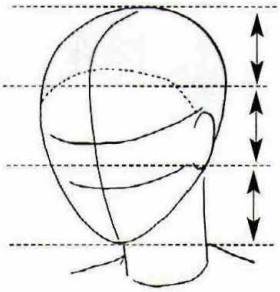
## Make the different characters' ages distinct.

### Childlike or chibi characters



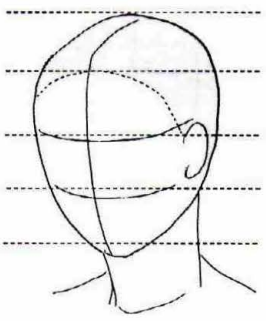
The eyes are located just south of center (to make the head appear larger).

### Standard or shojo (girl) characters

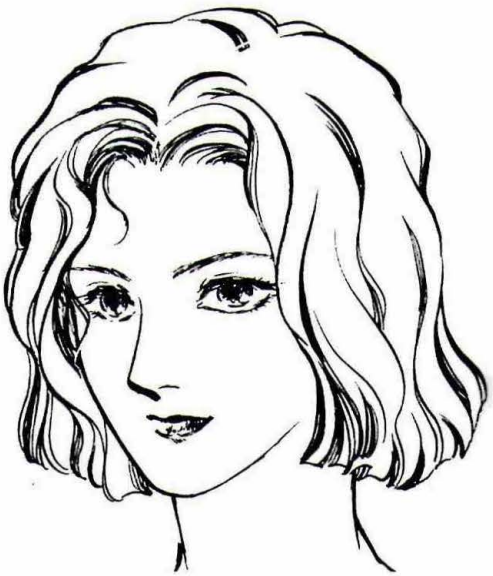


The hair constitutes 1/3 of the total head.

### Realistic or adult characters

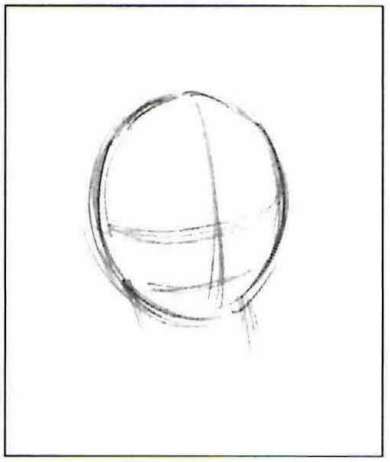


The hair constitutes 1/4 of the total head.

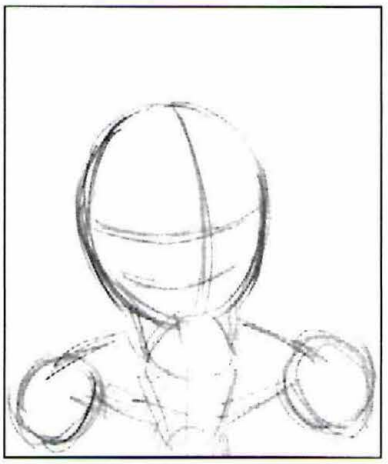


## Drawing a Face from a Snapshot

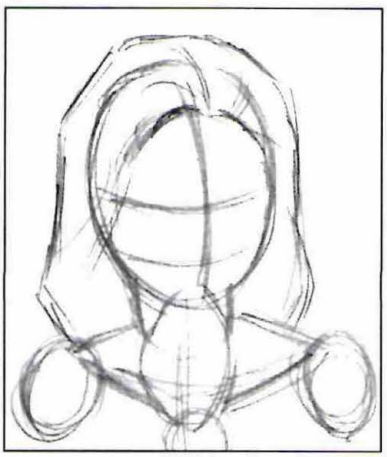
Reference photo



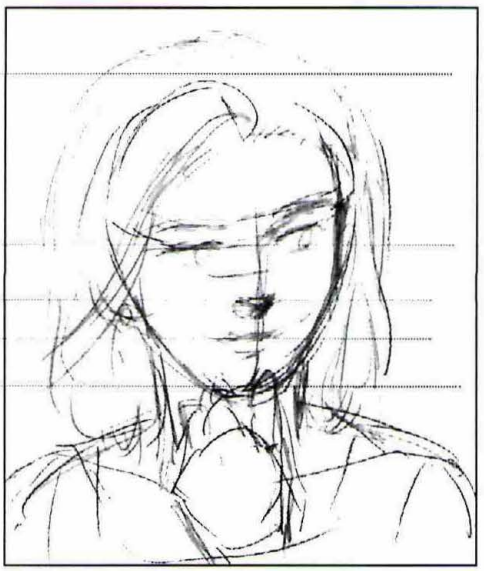
① Draw an X across an oval to establish the direction faced.



② Roughly sketch the shoulders and hand.



③ Add the hairline and space allotted for the hair.



④ Sketch in the eyes, nose, and mouth.

⑤—A Realistic Style
Use dark lines for the eyes' contours and draw the bridge of the nose faithfully.

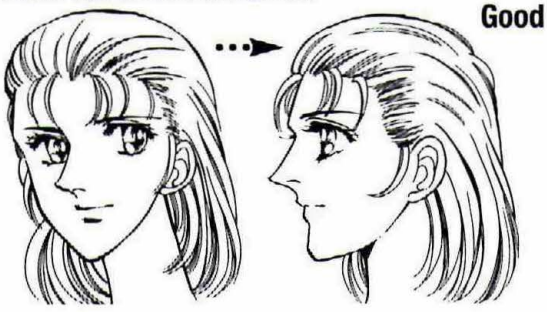
⑤—B *Manga* Style
The eyes and nose are abstracted.

# Designing Faces From Profile Views

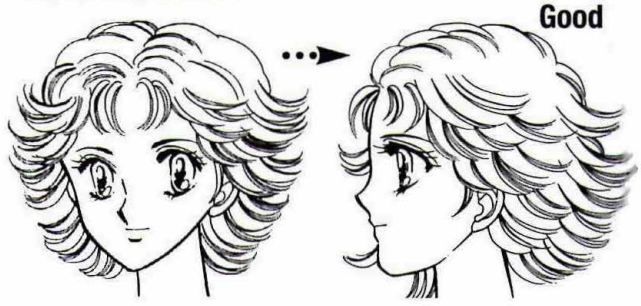
There are occasions where the profile and frontal view of the face will seem to be from 2 different characters. Here, we look at composing a front view from a target profile.

## Take careful note of how much the nose projects from the face in both the profile and frontal views.

Beautiful woman with a defined nose

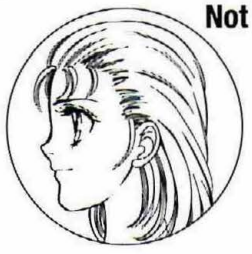



Cutie with a button nose




Noses should be consistently prominent from both the front and profile.

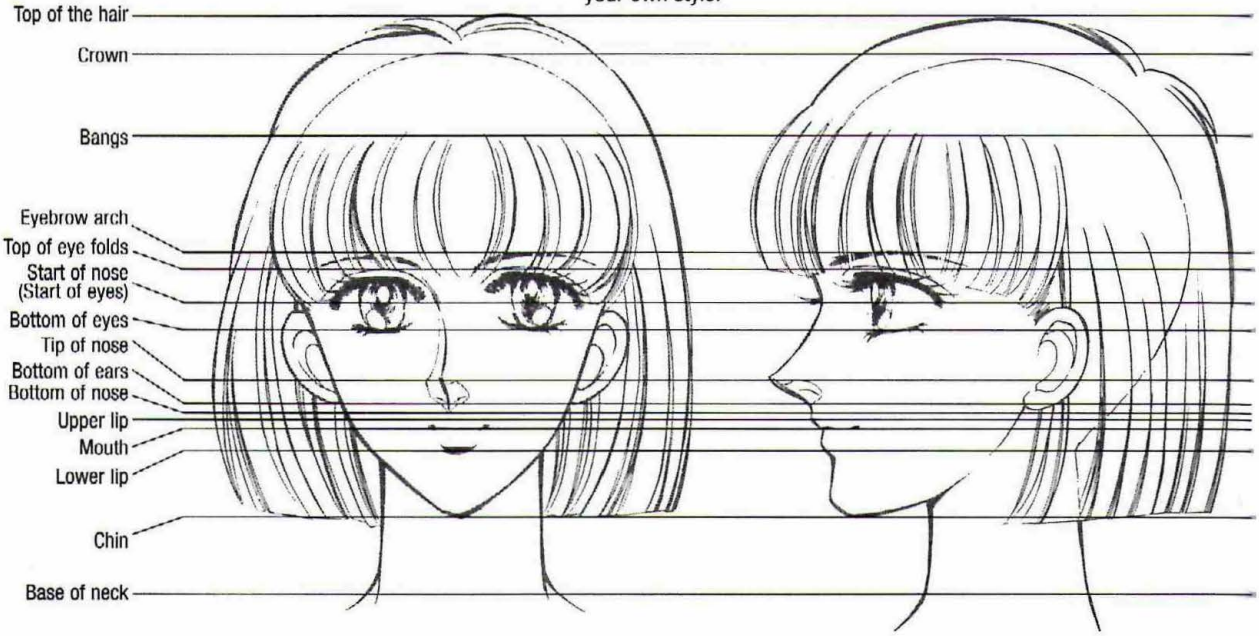
Regardless of whether the hairstyle and eyes are the same, with a button nose this becomes a different character.



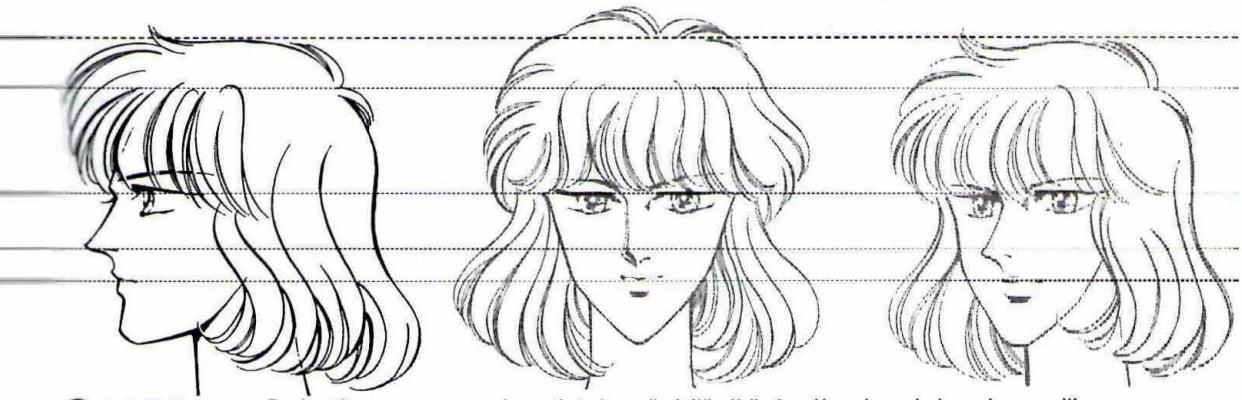

If a character with a button nose is given a defined nose in the profile view, then she becomes a different character.

## Facial feature placement

Artists often find when they draw lines through the two views that the faces do not match up. Try this once for the sake of taking control over your own style.



**Draw guidelines, matching the eyes, noses, and mouths while drawing.**



**① Adult Faces**

Design the nose, eyes, and mouth to have "adult" attributes. Use almond-shaped eyes with small, black pupils and irises, straight noses, and smallish mouths to suggest a mature face. Nostrils may be included.

**② Shounen (Boy) and Shoujo Faces—1**

Having the bridge of the nose arc and slightly rounding the chin and lips creates the look of a young girl or boy. Drawing the eyes taller than wide, adding large irises and pupils, and tilting the eyebrows downward results in a charming young girl's face. This type of face has an eyelid fold line.

**③ Shounen and Shoujo Faces—2**

Drawing the bridge of the nose as a short, straight line and making the chin pointed creates a harder-looking character. Thickening the eyebrows and adjusting the hairstyle results in a boy character. Enlarging the irises and giving the eyes a moderate downward slant produces a tomboy.

**④ Child Faces**

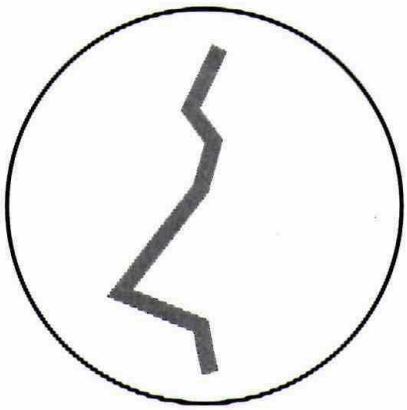
Children's faces do not protrude much, so keep the features relatively flat. Here, we have a tiny button nose and no prominent bridge. The eyes occupy about 1/2 of the face.

## Four Profile Types

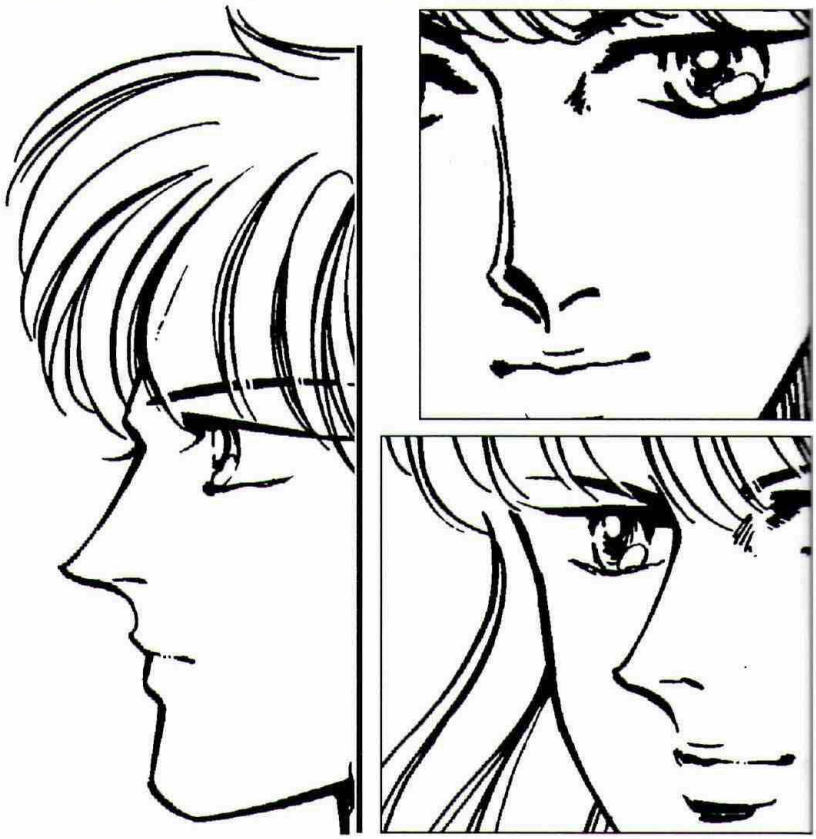
The differences between profiles lie primarily in the nose. Since the nose is used to distinguish the character's age (e.g. a grown up, a child, etc.), a distinction is made in the facial features according to the character's supposed age.

### 1

### Adult Face

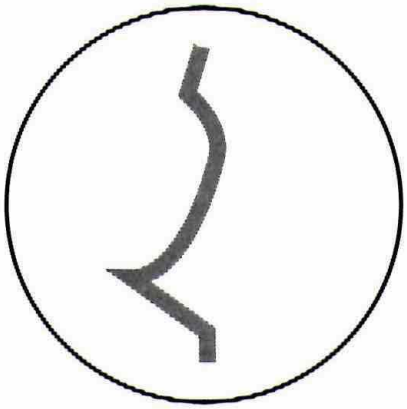


The bridge of the nose is straight and clearly defined. Both male and female characters share almost the same nose.

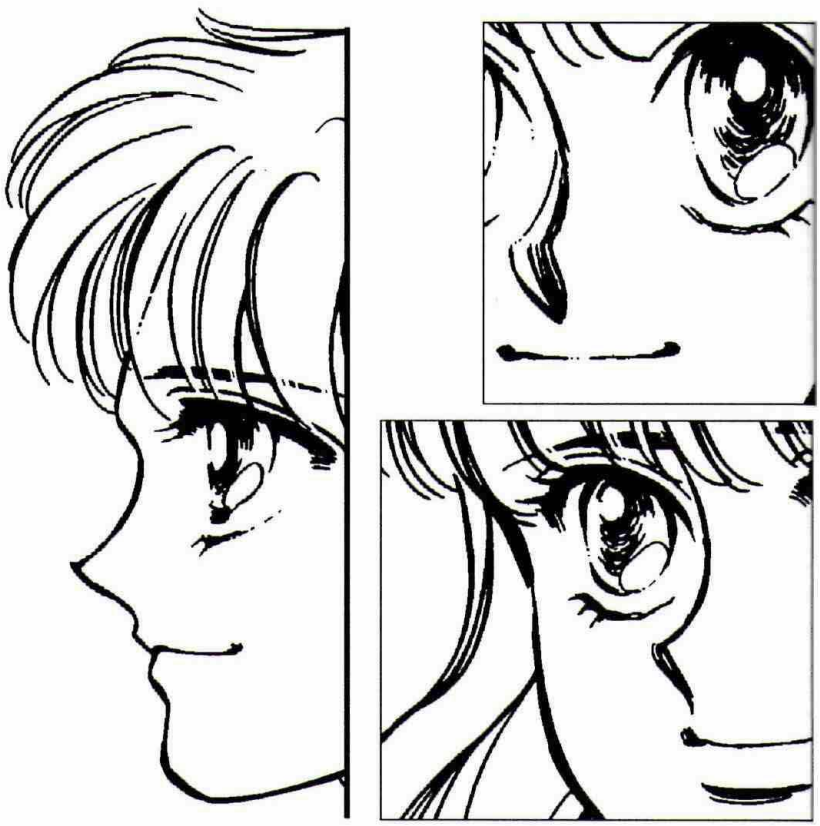


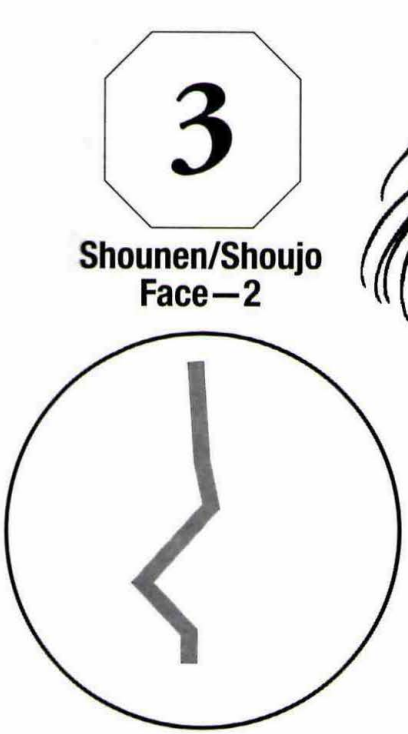
### 2

### Shounen/Shoujo Face—1



The bridge of the nose arcs, and the nose small.

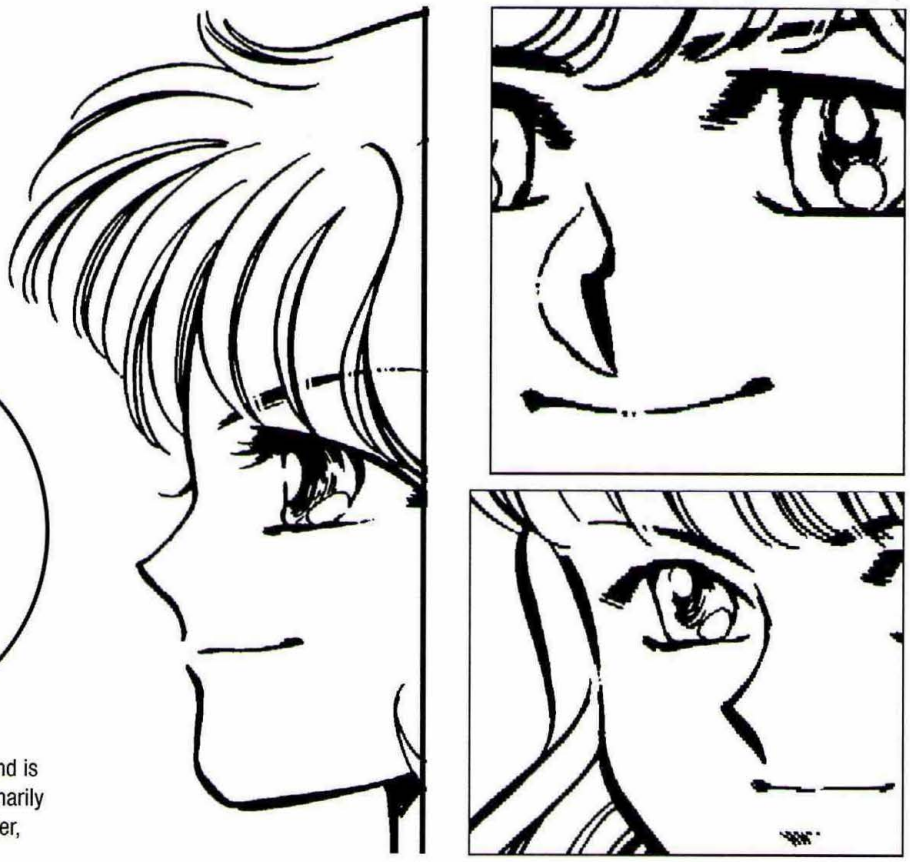


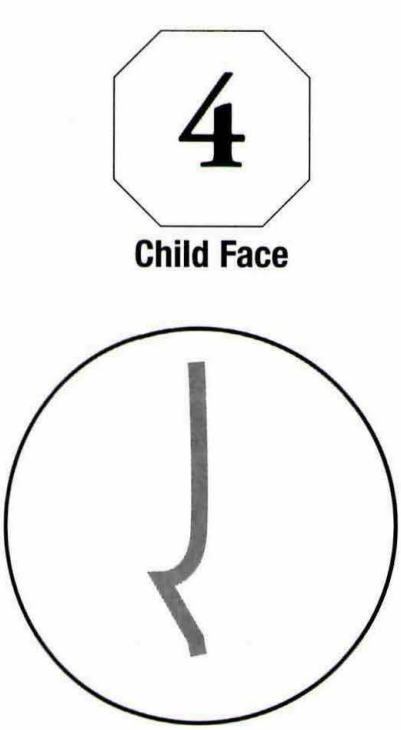


## 3

### Shounen/Shoujo Face—2

The nose has virtually no bridge and is small and angular, comprising primarily straight lines. On a female character, this would be a tomboy's face.

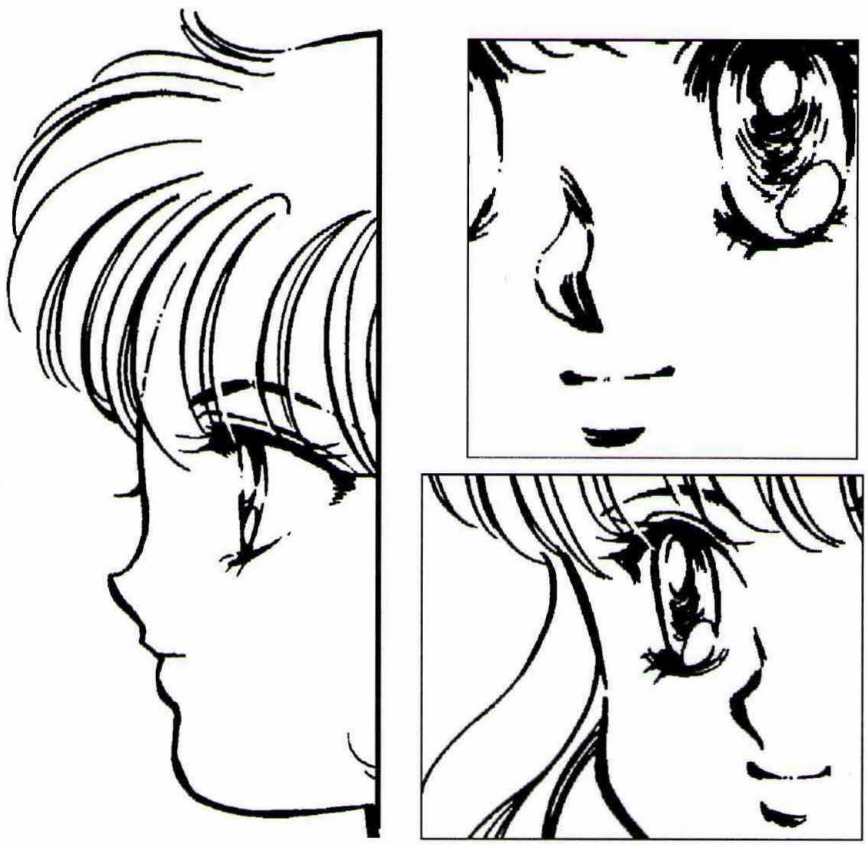




## 4

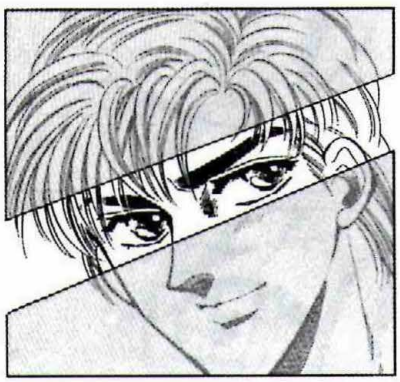
### Child Face

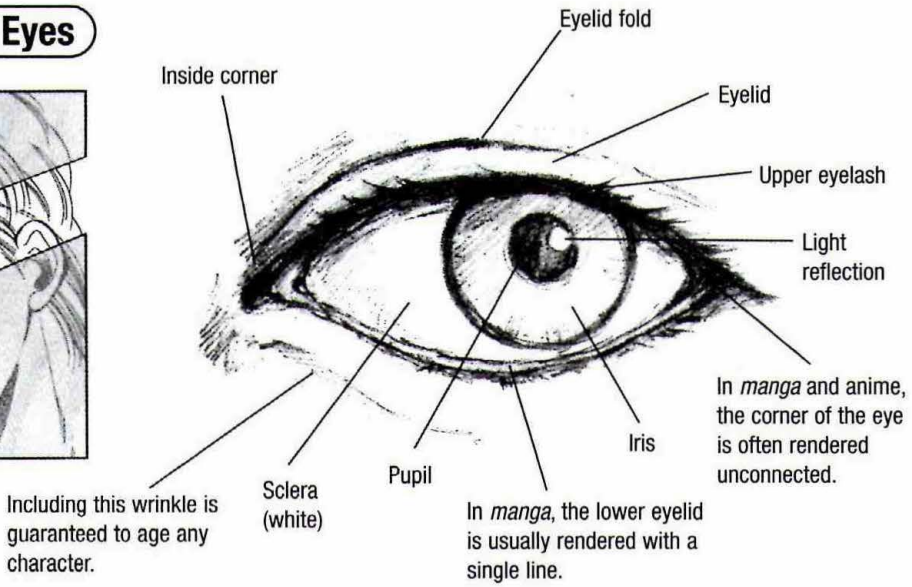
The nose has no bridge to speak of and is round-a tiny, button nose.

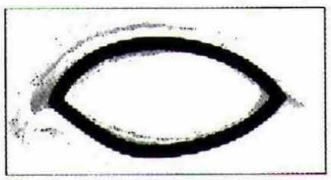


# Facial Features
## (Eyes, Mouth, Nose, Ears, and Eyebrows)

### The Basics of the Eyes

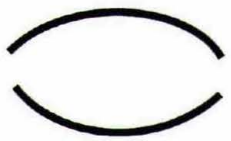




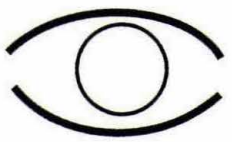



The most favored eye shape is almond.

① Draw the upper eyelid.

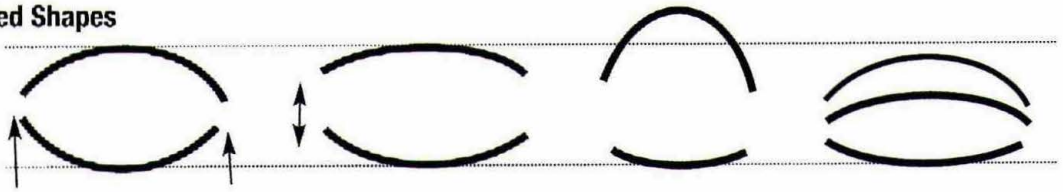


② Draw the lower eyelid.



③ Draw a circle for the iris, and presto! An eye!

### Assorted Shapes



Leaving both corners unconnected results in a more *manga*-esque eye.

Modifying the distances and curves of the upper and lower eyelids produces a multitude of eye shapes.

Eye with the upper eyelid accentuated

### Eyelids

Here, a single line was used for the eyelid.

Here, multiple, sketchy strokes were used.

The eye is the most important facial feature when drawing a character. Gives the character a sense of presence and projects an impression of his or her personality. In *manga*, the eye can be considered the most difficult as well as the most crucial feature.

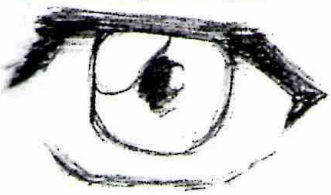
## The Basics in Iris Size

Here, the iris and the lower eyelid are touching. This is suited to children and innocent characters.

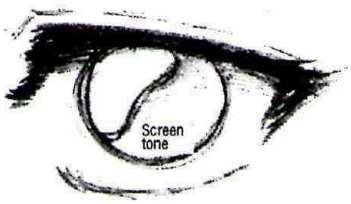
This is the standard iris size. The iris occupies half or more of the total height.

Here, the iris is small, only occupying less than half of the total height. This is suited to adults and villains.

## Assorted Stylized Eyes

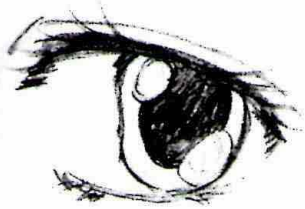


This eye features a squarish iris and is sans eyelashes. Contour lines are straight.

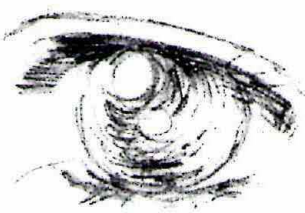



Here, the upper eyelid is thick, and a large light reflection occupies the pupilless eye.

This tall iris features compound light reflections.

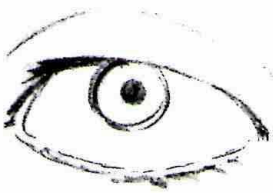


This eye sports an enormous pupil, an oddly shaped iris, and long eyelashes.

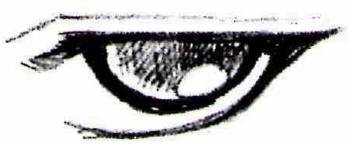


Here, the entire iris has been rendered using sketchy strokes. Shading also defines spots of reflected light.

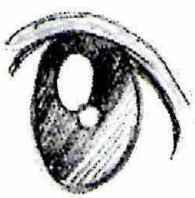
Here, radiating strokes were used to render the iris and delicate hatching, the lower eyelid.



This basic, smallish iris has been drawn without light reflections. The eyelid's contour lines have been rendered simply, producing a realistic effect.

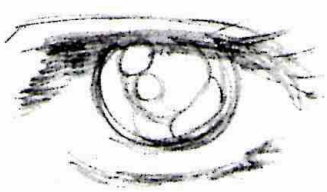


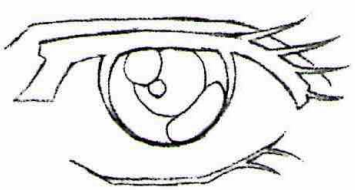
Here is a squinted eye, where the corners have been emphasized. Extra thick strokes were used for the iris's outline, and cross-hatching was used for the inside.



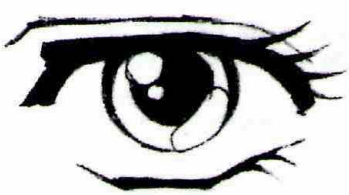
The lower eyelid was omitted on this eye. Instead, only light reflections were added to the iris.

## Creating Anime-esque Eyes





① Use clear, solid lines for contour lines, outlines, and the eyelashes.

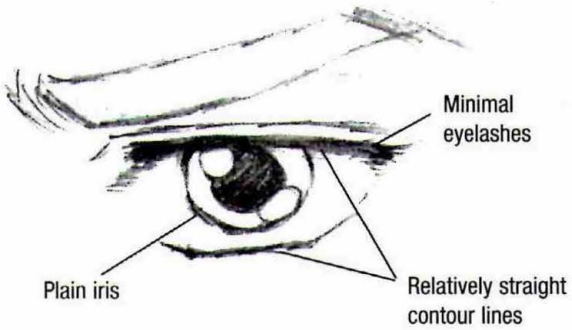


② Fill in the contour lines and outlines with ink.

# Masculine Eyes

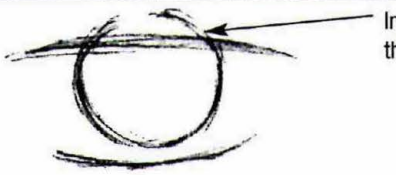
## Frontal View

### Characteristics of masculine eyes

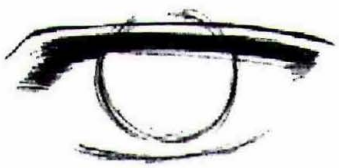



### Drawing Steps

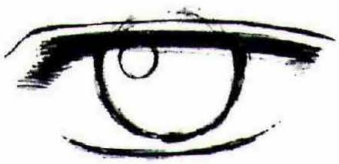
① Start with the contour lines, using relatively straight strokes.



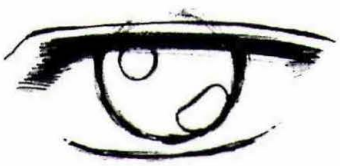

② Sketch an outline of the iris.



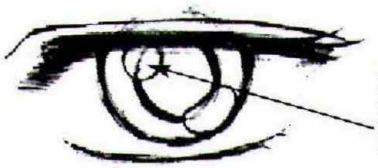
③ Draw the upper eyelid and the fold line.



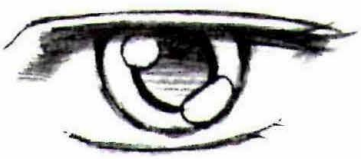
④ Draw the lower eyelid and the main light reflection.



⑤ Add an extra light reflection.




⑥ Draw the pupil and eyelashes.



⑦ Finished!

**The lower eyelid determines the eye's shape, so take care in rendering them.**

**Not good**

**Not good**

**Mismatched eyelids**

**Good**

When designing the lower eyelid, try drawing a dotted line and connecting it with the upper.

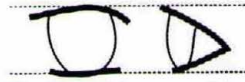
## Side View

The steps to drawing are almost the same as with frontal views.

### Take care with the iris's size.

Good

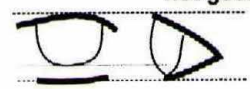
The iris and lower eyelid are not touching.



Good

The iris and lower eyelid are touching.

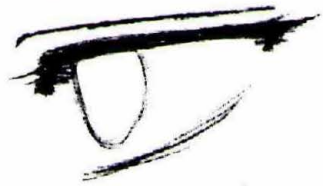
Not good



Here, the irises in the front and side views are different sizes.

## Drawing Steps

① Draw the contour lines.



② Draw the upper eyelid and fold. Sketch in the iris.

③ Draw the iris and the lower eyelid.

④ Add light reflections and the pupil to finish. If you draw two light reflections in the front view, be sure to also include them in the side view.

⑤ Here we see an under drawing that is pretty close to how the inked drawing will appear.

## Gazing Downward

When the character is looking downward, the upper eyelid should swell in a downward direction, so take extra care when drawing.

## Drawing Steps

① The basic layout-the eyelid is lowered, so draw the exposed area of the iris as if more covered than usual.

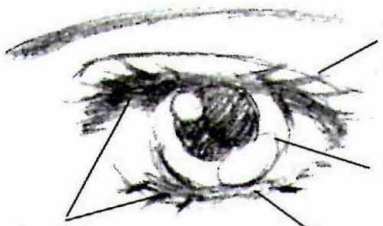
② The completed under drawing-light reflects off the iris and should be included even if the iris is more abbreviated than usual.

Here, the iris is covered to the extent that light just barely reflects off the eye.

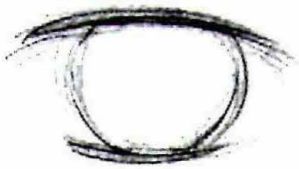
# Feminine Eyes

## Frontal View

### Characteristics of Feminine Eyes




### Drawing Steps

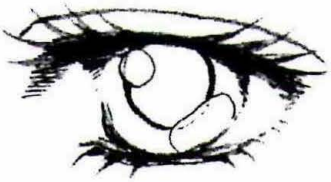


① Sketch the basic layout. Use larger, plumper eyebrows and iris than you would for a masculine eye.

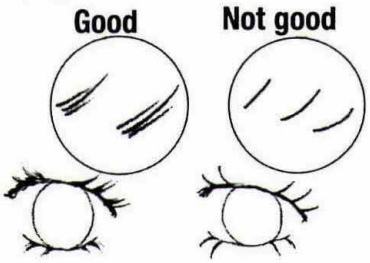
② Use small, delicate strokes to build up the eyelid and iris.

③ Stress light and shadow by darkening the center of the eyelid contour, while lightening the corners.

④ Make the iris larger than you would for a masculine eye. The light reflections should likewise be larger.

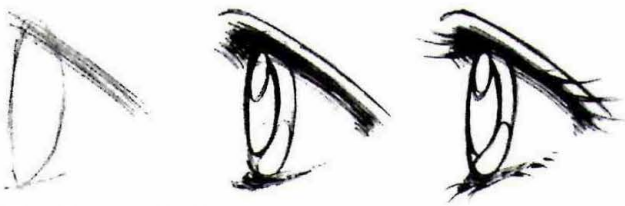


⑤ Add the eyelashes to finish.




Do not draw the eyelashes individually but in clusters. This will produce a more pleasing image.

## Side Views and Gazing Upward

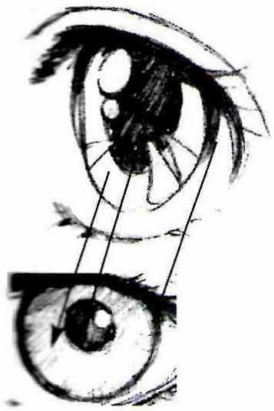


Follow the same drawing steps:
basic layout → contours and outlines → the iris and pupil → reflected light → the eyelashes

# Rendering the Eyes and Movement

## Methods of Rendering Distinct to the Iris

### Eye 1



Here we see common light reflections and reflections of the surrounding environment rendered as triangles and other geometric shapes.

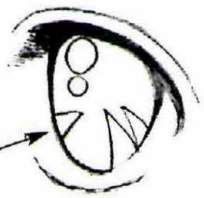
① The basic layout

② Contours and outlines

③ Light reflections

Adding delicate hatching to the corner of the upper eye produces a glistening, moist effect.

For the triangular reflections, use curved lines that follow the iris's rounded surface.

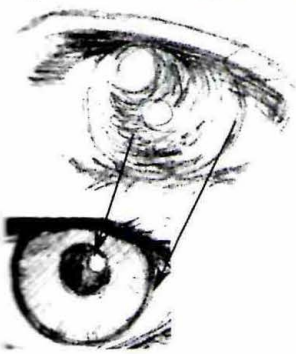


④ Add triangular reflections.

⑤ Draw the iris to finish.

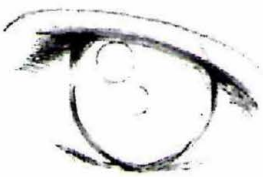
You may add more eyelashes than shown here.

### Eye 2



Use delicate, sketchy strokes in pen for the entire interior of the iris. The key is to sketch roughly first any light reflections.

① Basic layout



② Outlines and contour lines

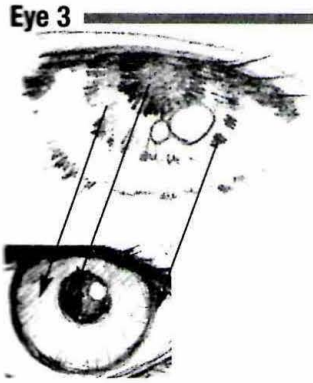
Do not define the outline of the iris and light reflection too strongly, but simply sketch them lightly.

Make sure the reflection's surrounding area is solidly filled in, using strokes that build outward.

③ Build up the hatching from the eyelid.

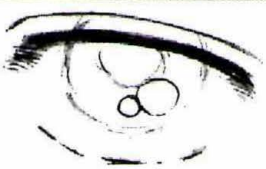
④ Fill in with delicate strokes, leaving light reflection white.

### Eye 3



Here is a rather realistic drawing. Radiating strokes were used for the iris and eyelids.

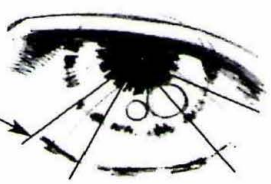
① Basic layout



② Outlines and contours

Draw the light reflections' outlines using bolder lines than you used for the pupil's.

Feel free to add extra lines radiating from the iris's center.



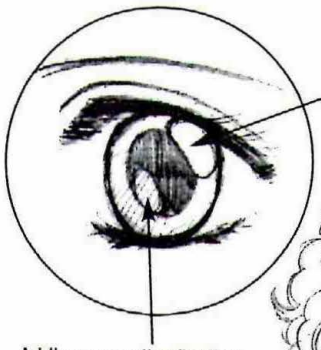
③ Draw the iris and the pupil.

④ Completed drawing

## Using Light Reflections to Reinforce the Direction of the Gaze

Reflections of light on the eyes indicate the direction of the character's gaze. There are 2 basic types: those located centrally on the iris and those to the right or left.

### Side reflections



Add a light reflection just right or left of or diagonally above or below center.

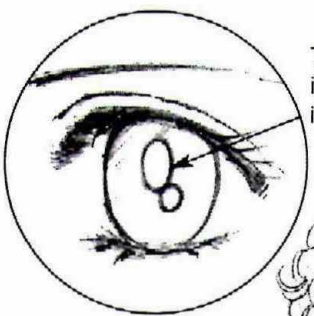
Adding a small reflection opposite a large reflection suggests 2 opposing light sources (a small and large).

The character is gazing off to the left (from the viewer's perspective).

A light reflection is drawn in the opposite direction of the character's gaze (the right side).

Here, the character is gazing at the viewer (i.e. to the right). The light reflection in the upper left of the iris creates this effect.

### Central reflections



This is a light reflection drawn in almost the center of the iris.

The gaze is directed left.

Draw a large light reflection on the same side as the gaze is directed (i.e. to the left).

## Iris Movement in Upward Slanting and Drooping Eyes

**Upward slanting eyes**

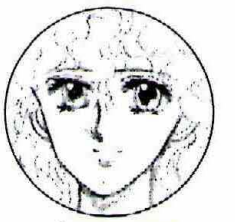
**Good**

**Not good**

Looking forward

Gaze shifted to the right

Here, circular light reflections are used. While each individual eye appears natural, gaze directions do not match up.



Standard eyes

**Drooping eyes**

**Good**

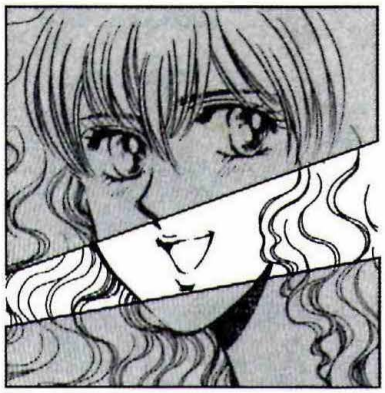
**Not good**

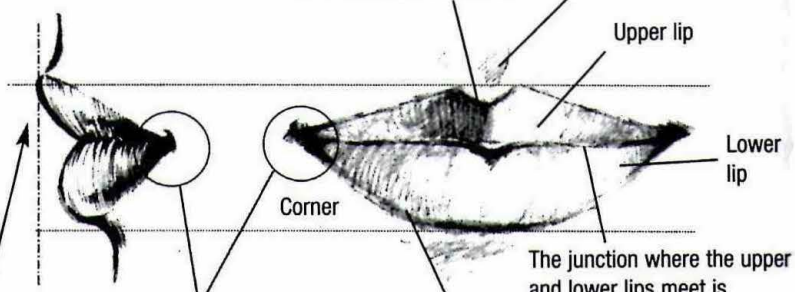
Looking forward

Gaze shifted to the right

Adding large, circular light reflections results in a mismatched gaze.

## Four Common Mouth Types





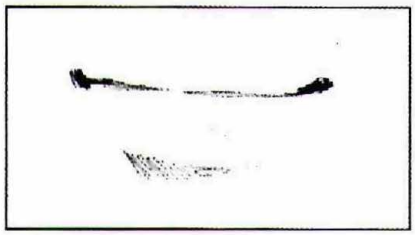

In a realistic drawing, the upper lip protrudes more than the lower.

The corners are the most important aspect of a mouth. Raising or lowering the corners suggests the character's personality or emotional state, establishing the viewer's impression.

In *manga*, the bottom lip's lower contour is the most frequently manipulated feature for making the mouth expressive.

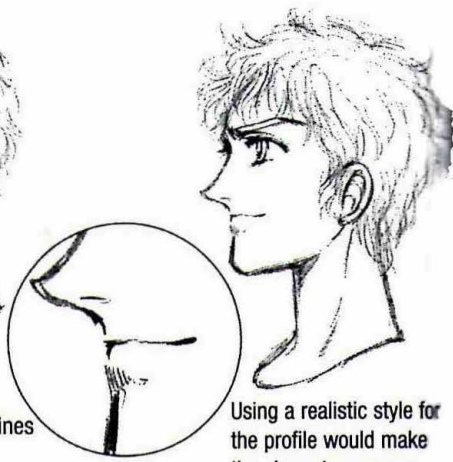
The junction where the upper and lower lips meet is rendered as 1 line and constitutes the "mouth."

### Mouths as a line



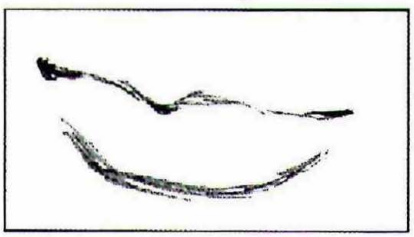
This mouth was rendered using a single line plus a shadow formed underneath the lower lip. The key feature of this style, which is the most popular mode for shonen *manga*, is that the lips have not been defined. Modifying the way the shadow under the lip is rendered will change the mouth's look.

Here, lip contour lines were omitted.

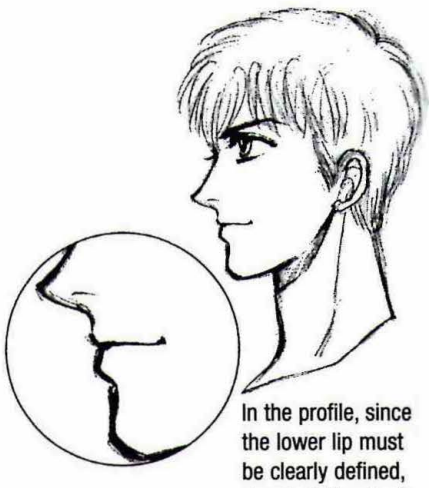


Using a realistic style for the profile would make the character seem a different person, so use your ingenuity to avoid connecting lines.

### Mouth with lower lip contours



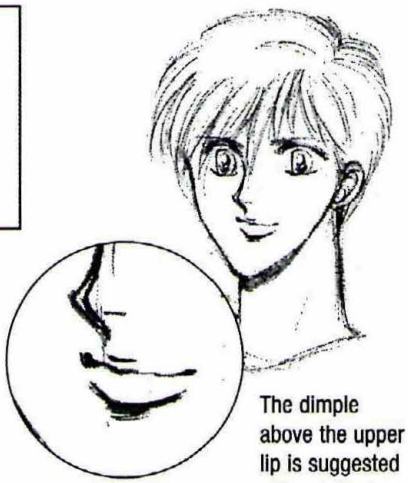
Rather than opting for a monotonous single line for the whole mouth, here this line becomes an abbreviation of the upper lip. A gentle curve is then used to suggest the plumpness of the lower lip. This is not a realistic drawing employing meticulous detail.



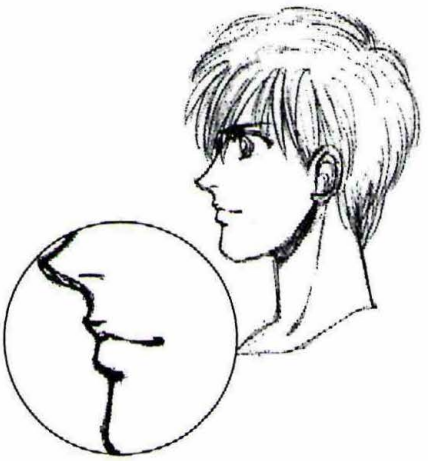
In the profile, since the lower lip must be clearly defined, clearly delineate the upper lip as well.

## Fleshy, voluminous mouths

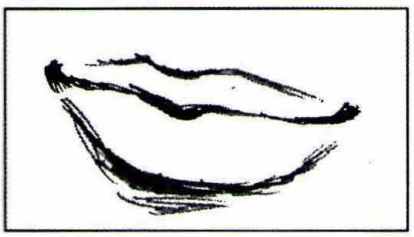
Here, we see a realistic depiction, emphasizing the lips' volume. The dimple above the Cupid's bow is suggested with a line.



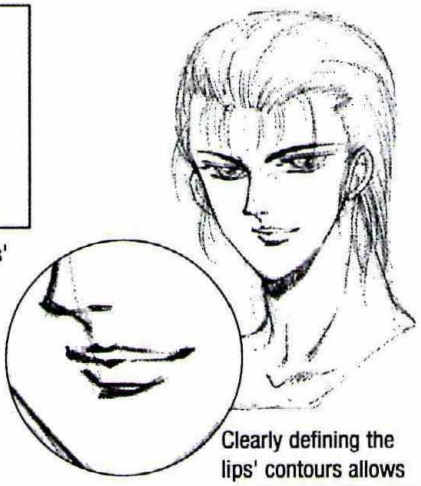
The dimple above the upper lip is suggested using a short, downward curve.



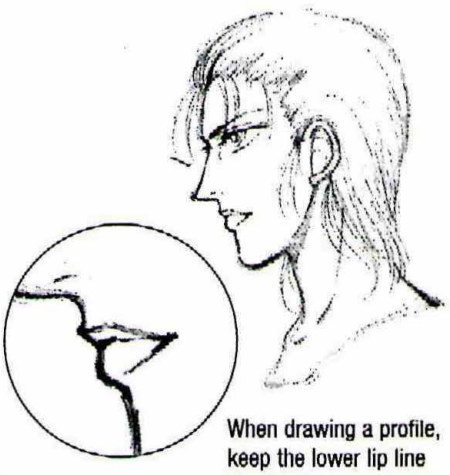
## Lips in lipstick



Clearly delineate the upper and lower lips' contours. Since the composition is flat and all parts clearly visible, modulate lines and shapes used for the mouth's corners, the center, and the shadow for the lower lip.

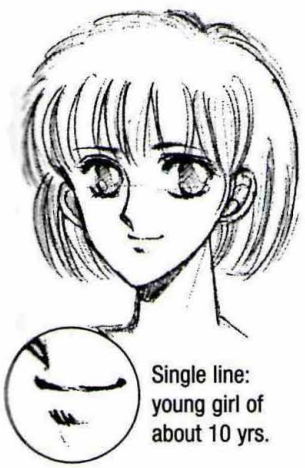


Clearly defining the lips' contours allows you to emphasize that the lower lip is plumper than the upper.

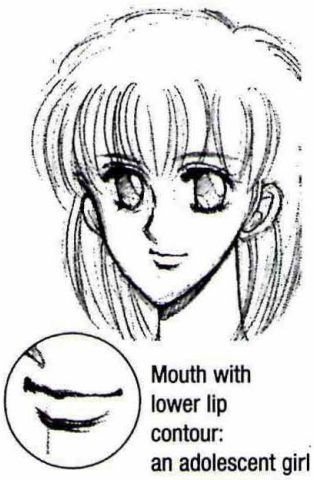


When drawing a profile, keep the lower lip line starting from the corner of the mouth short, cutting it off.

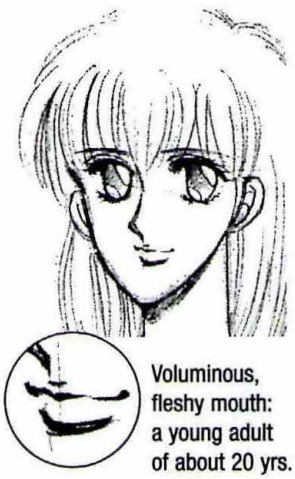
## The mouth style indicates age in female characters.



Single line: young girl of about 10 yrs.



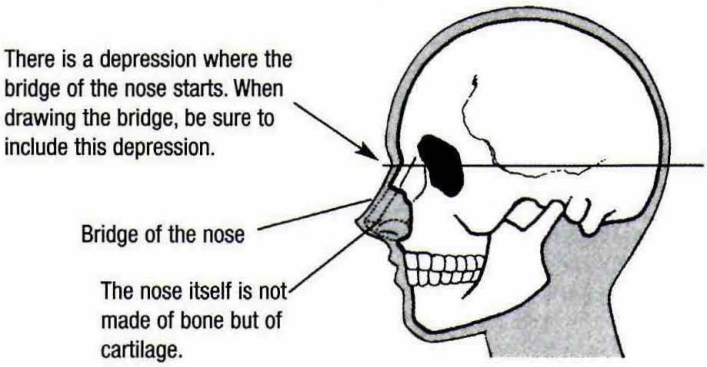
Mouth with lower lip contour: an adolescent girl of about 15 yrs.



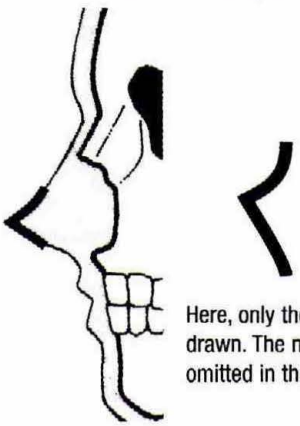
Voluminous, fleshy mouth: a young adult of about 20 yrs.

Mouth with lipstick: a young professional of about 25 yrs.

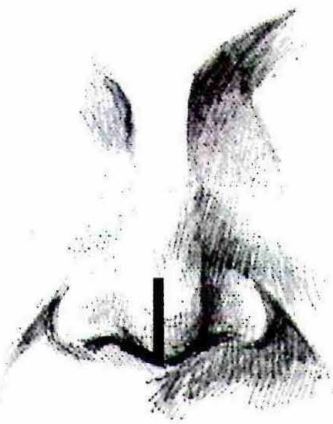
## Three Common Nose Types

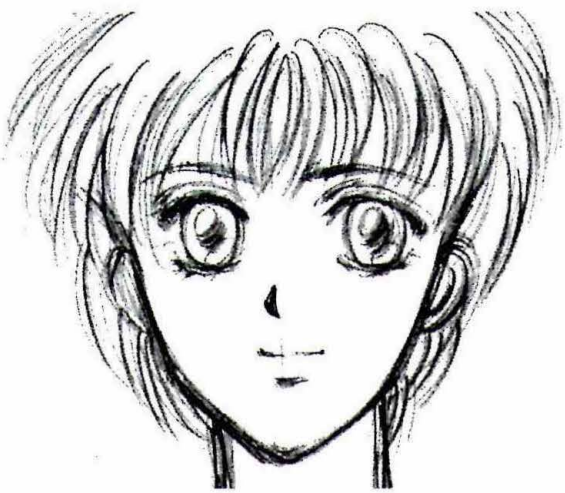



### *Manga*-esque noses (no bridge)

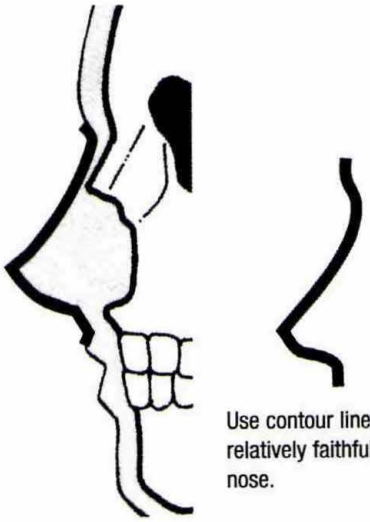


Here, only the tip has been drawn. The nostrils are usually omitted in this style.

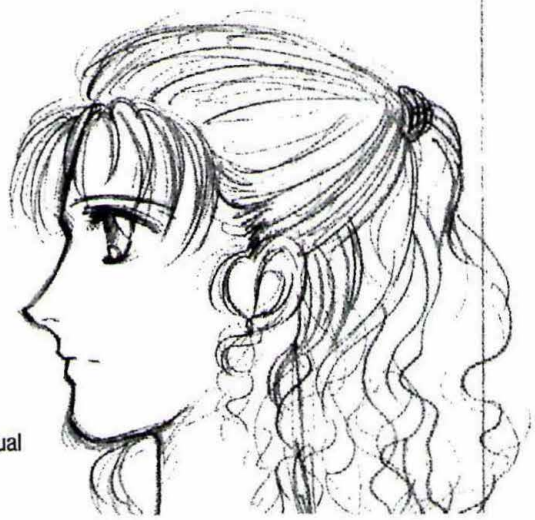




## Realistic noses

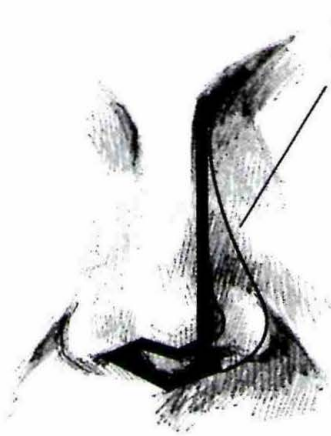


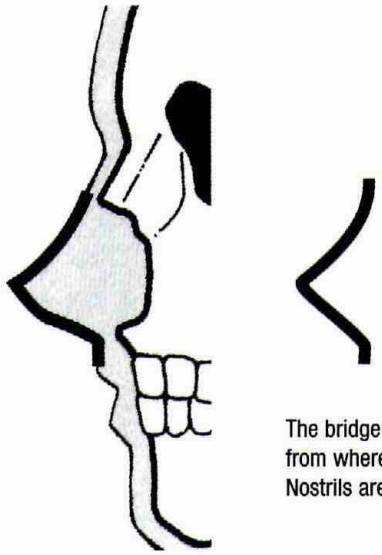
Use contour lines that are relatively faithful to an actual nose.



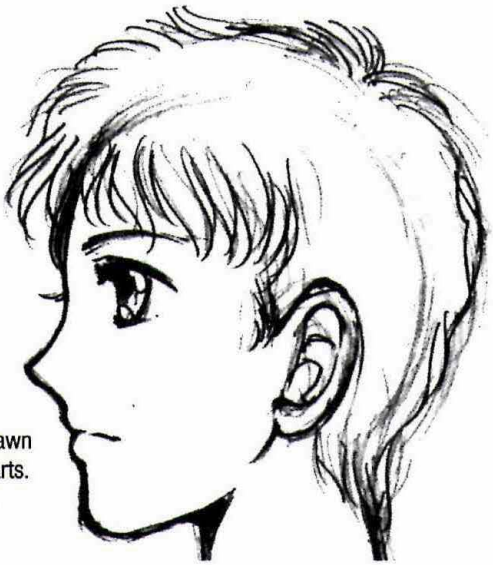
Omit the fleshy part of the nostril and this wrinkle.

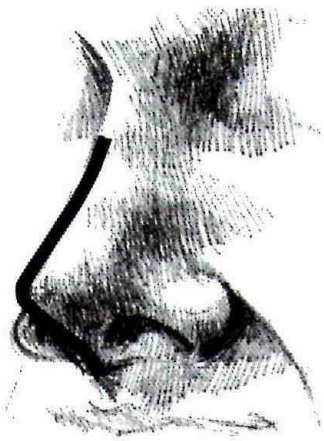
This line indicates where the nose begins to swell.

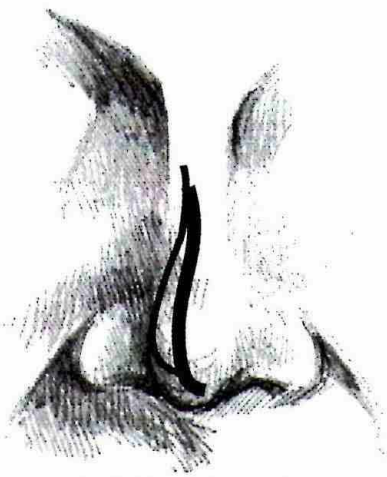




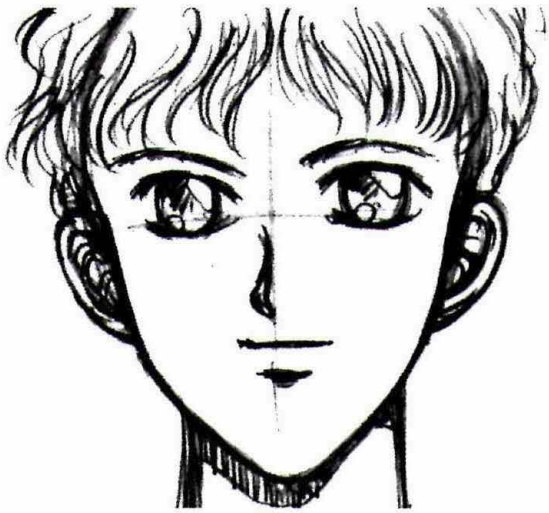
The bridge of the nose is drawn from where the cartilage starts. Nostrils are usually omitted.



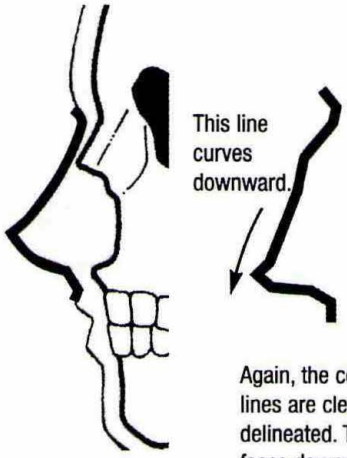




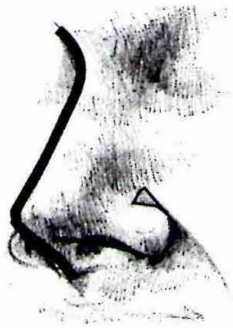
The bridge of the nose is defined using a contour lines not found on a real nose.

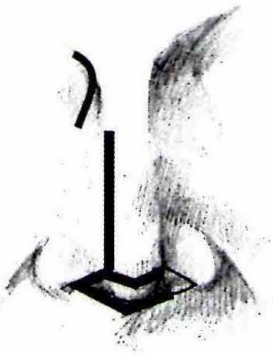


## Sample realistic (aquiline) noses

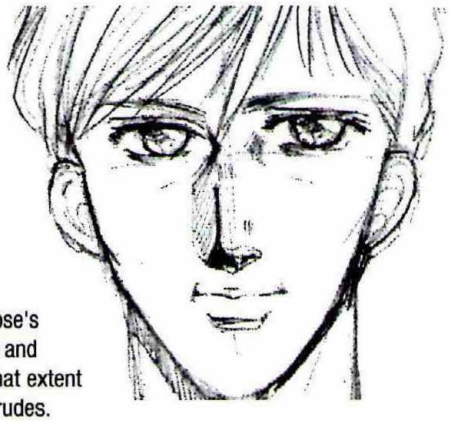



Again, the contour lines are clearly delineated. The nostril faces downward.



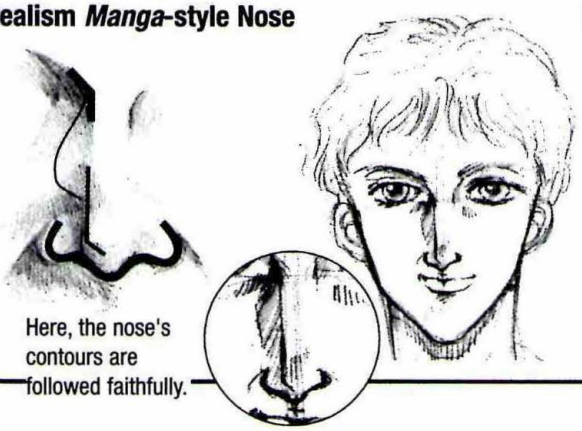


Darken the nose's lower surface and indicate to what extent the nose protrudes.



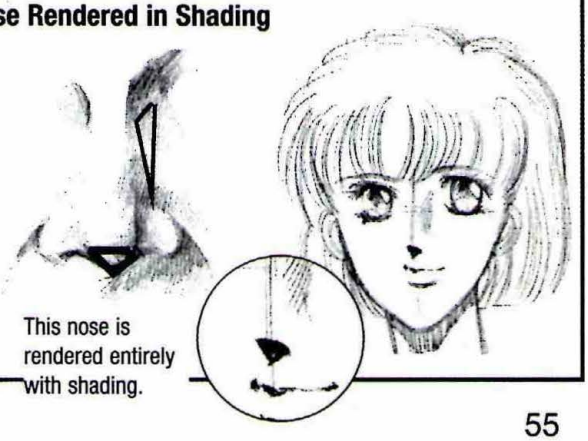
## Assorted Styles

### Realism *Manga*-style Nose



Here, the nose's contours are followed faithfully.

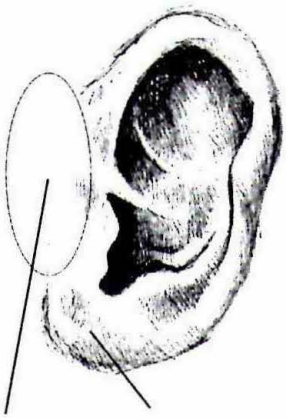
### Nose Rendered in Shading



This nose is rendered entirely with shading.

## Two Common Ear Types

The *manga* ear (the "6" ear) and the realistic ear (the wave ear)



Base of the auricle

Earlobe

This line forms the base of the ear's design.

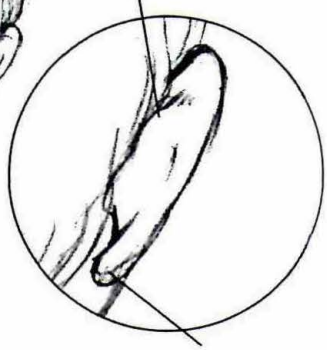
Realistic ear

*Manga* ear

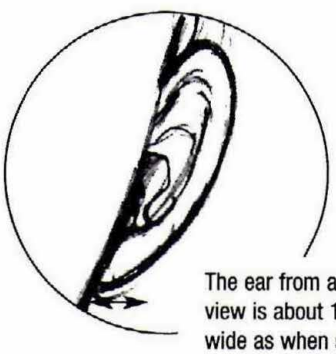
### Realistic ear

Add shading.

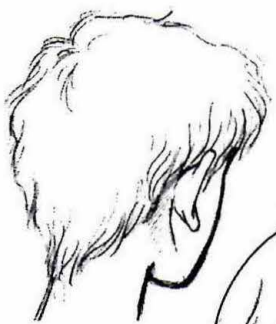
Backside of the concha

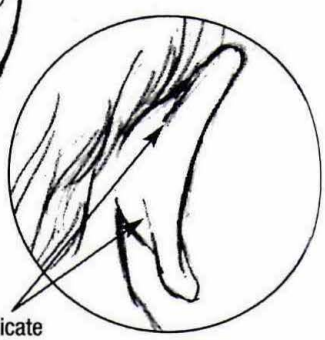


Earlobe

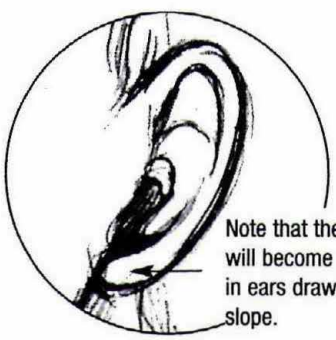


The ear from a frontal view is about 1/2 as wide as when seen from the side.



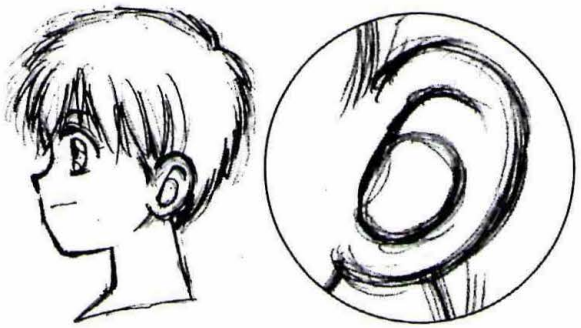


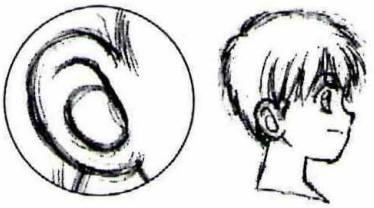
These lines indicate the angle of the ear and the thickness of the helix (fold).



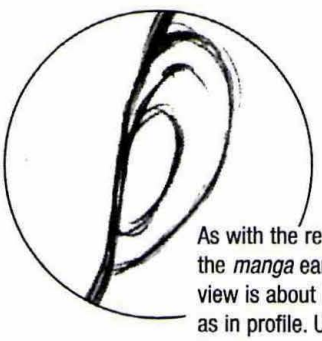
Note that the earlobe will become narrower in ears drawn at a slope.

## *Manga* ear

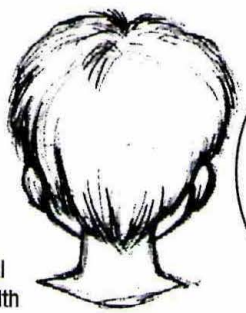


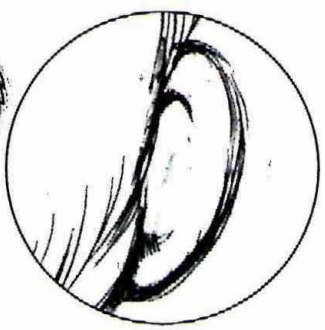


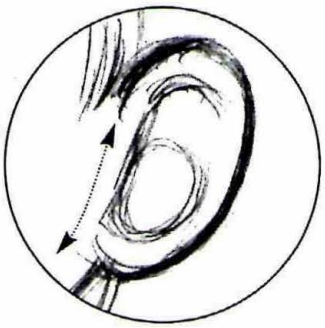
The *manga* ear consists of a "6" drawn within an oval. Take note that for the opposite ear, the image becomes reversed.



As with the realistic ear, the *manga* ear in a frontal view is about half the width as in profile. Use a tallish, 6-shaped whorl for the interior.



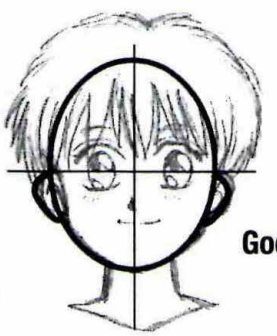


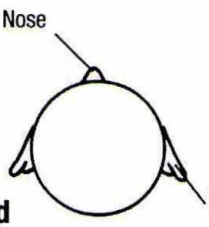


At an angle, the ear forms an oval. The curve of the auricle follows the jaw line.

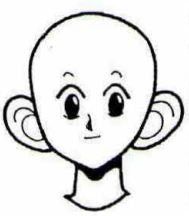
## Points of Consideration When Drawing the Ear

**The ear appears to follow the side of the face.**

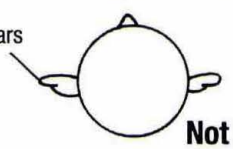





Overhead view



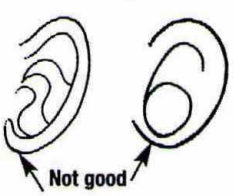
**Good**



**Not good**

When the contents of the auricle are clearly visible from a frontal view, it means the ears are sticking out. When designing the ears, study how they look from above and other angles.

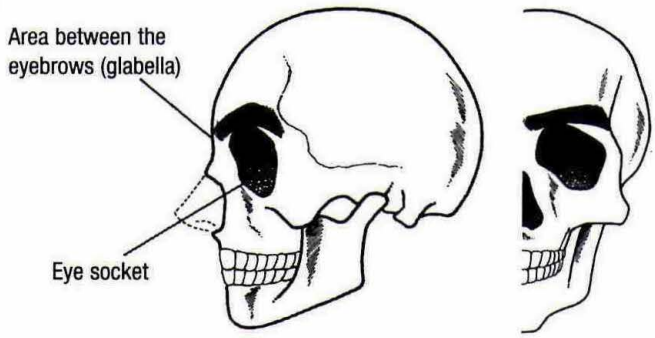
### Earlobes

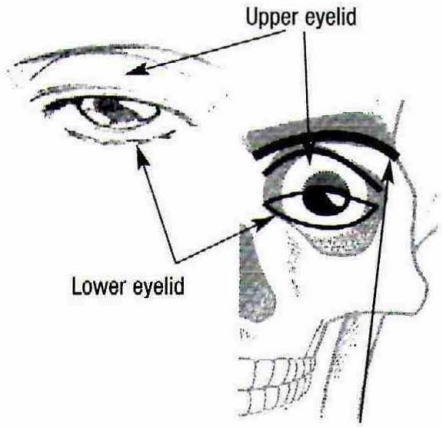



When drawing simplified ears, take care not to forget the earlobe, or your ears may not look like ears.

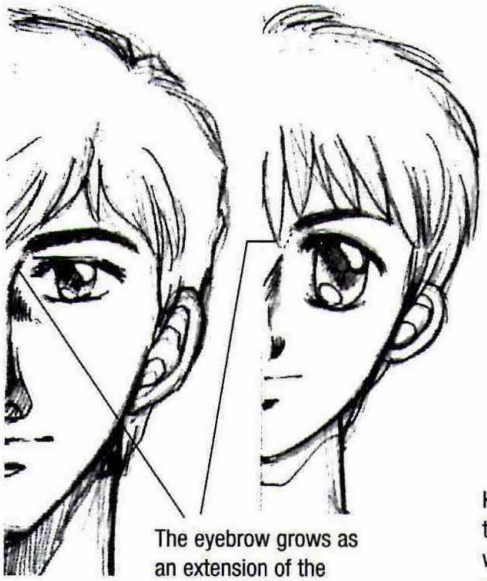
## The Eyebrows as an Extension of the Bridge of the Nose

The eyebrow follows the brow ridge.



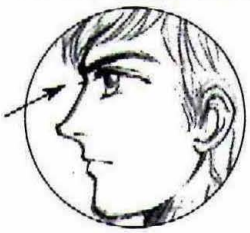

The eyebrow follows the brow ridge. Eyebrows come in various shapes and thicknesses.



The eyebrow grows as an extension of the bridge of the nose.

Keep in mind where the bridge of the nose would be even when omitting it from the character.

**Use the same distance eyebrow to forehead distance in the front view as in the profile.**



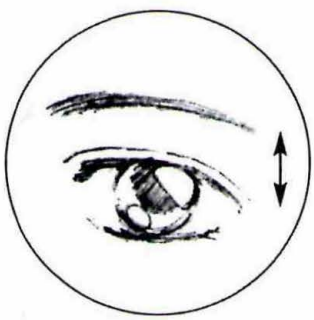
The eyebrow begins close to the glabella.

The distance from the face's center line to where the eyebrow starts is short.

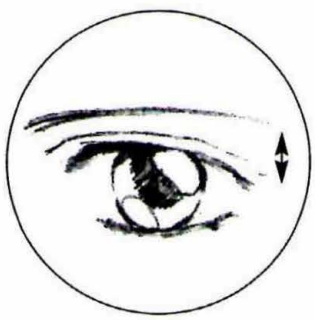
Here, the expanse between the forehead and the glabella is broad.

The distance from the face's center line to where the eyebrow starts is long.

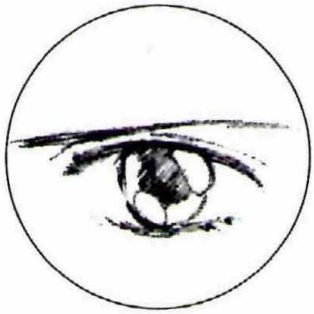
## Distances between the eye and eyebrow



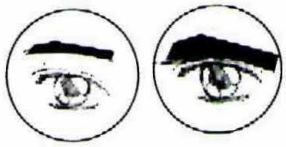
Long



Average



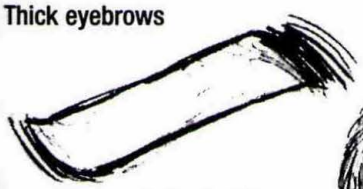
Here, the eye and eyebrow almost touch.



Different combinations of distances between the eye and eyebrow, and then the shape and thickness of the eyebrow yield a limitless number of possible faces.

## Four common eyebrows

### Thick eyebrows

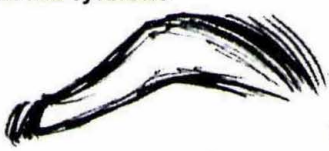


This almost perfectly straight eyebrow is commonly used on manly characters.

### Thin eyebrows

This gracefully arcing eyebrow mimics the line popular amongst women who use eye pencil. Yet, this line is not limited to women and is occasionally used on male characters.

### Combination thick/thin eyebrows



This eyebrow tapers near the glabella but thickens as it approaches the corner of the eye.

### Arched eyebrows

Modifying the thickness, coloring, or shading of this eyebrow changes the mood projected. It is used with male and female characters alike.

## Draw eyebrows on characters with long bangs if the forehead is visible.

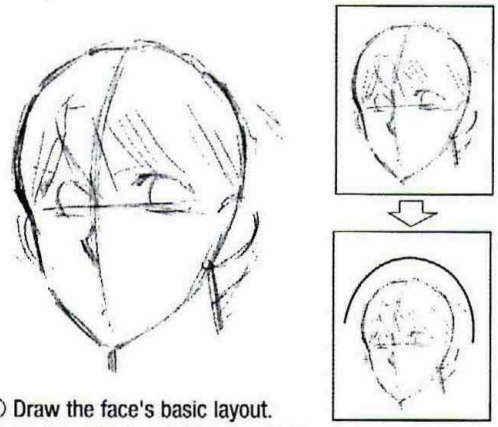
### Good

Here, a thin eyebrow is drawn between hair strands. While the eyebrow was added in after the hair, it still supplies plenty of expression.

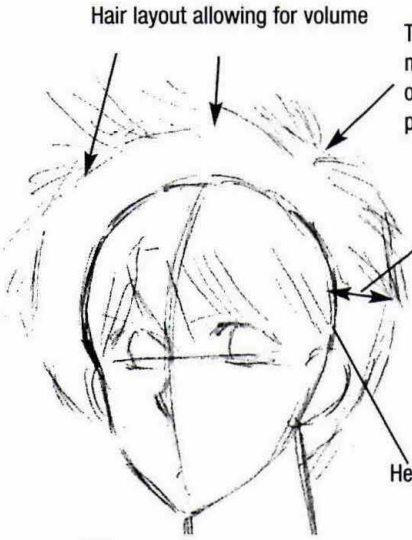
### Not good

Without any eyebrows, the mouth and eyes do provide a certain degree of expression, but the image still seems lacking.

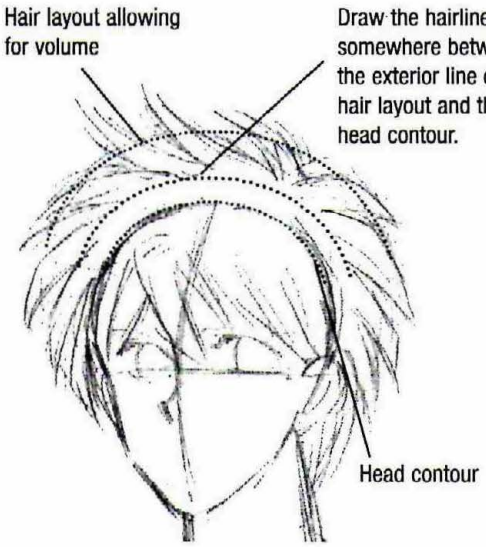
# Drawing Hair



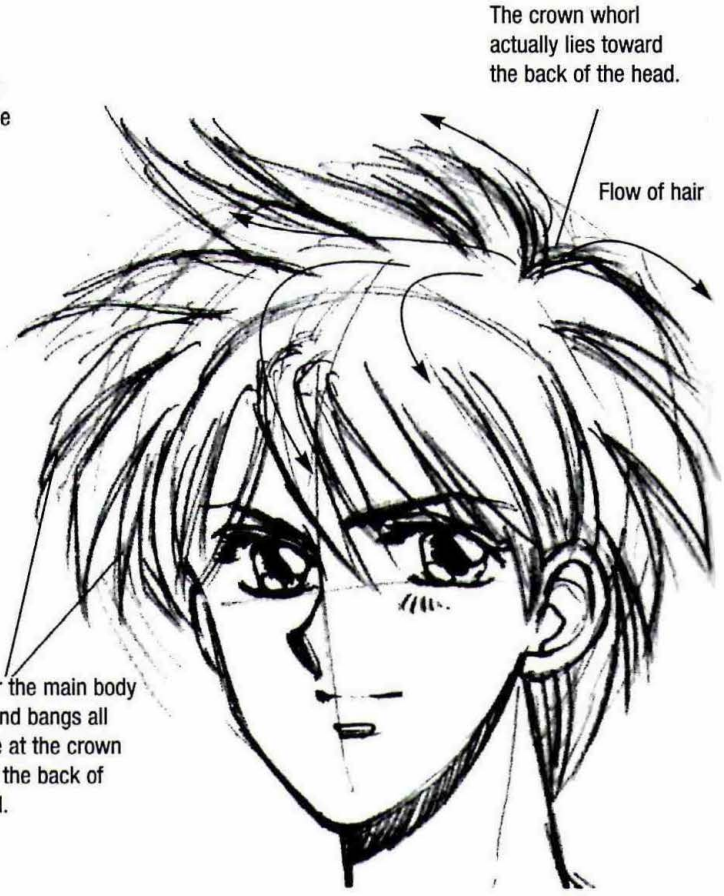
① Draw the face's basic layout. If you draw the face taking up all of the paper, then you may run out of room for the hair, so be sure to anticipate how the hair will lie.




② Draw the hair's basic layout

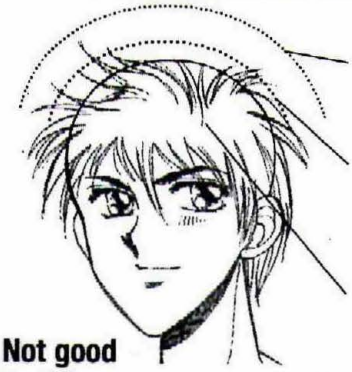



③ Build up the target hairstyle while maintaining awareness of the hairline.




④ Draw in the hair to finish.

## Common Pitfalls: Flat Faces and Scooped-out Heads

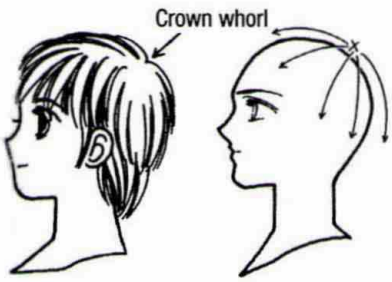



**Not good**

## How the hair grows:
## The crown whorl is located at the back of the head.

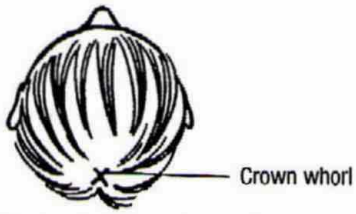
The hair originates from the crown whorl. Drawing the hair flowing from somewhere in the back of the head creates the look of 3-dimensional, voluminous hair.

Maintaining awareness of the crown whorl when drawing the hairline will enable you to produce a head that is round and has volume-even with short hair.




Draw the hair radiating out from the crown whorl.

Draw the hair using arced strokes following the head's curved surface.

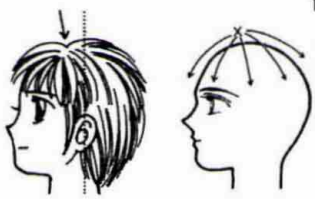



Positioning the crown whorl at the back of the head means that long, curved strokes must be used for the hair in the front, allowing you to suggest the head's curved surface.

## Keeping the Crown Whorl to the Back

Moving the crown whorl to the front may cause the head to lose its sense of volume.

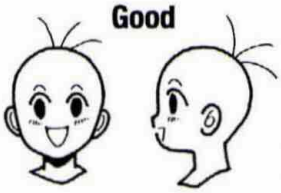
Here, the head contour and hair layout have been handled the same as in the figures above.



Positioning the crown whorl at the very top or toward the front of the head will cause the curved strokes used for the front hair to shorten, while those for the back to become longer, flattening the head.

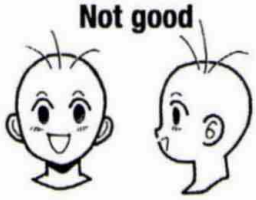
Positioning the crown whorl toward the front will cause your character to have dweeby hair. Despite that the crown whorl will not be visible from the front, still draw the hair as if growing from somewhere in the back.

**Good**



Positioning the crown whorl at the back of the head will, at the very least, give the hair visually consistent roots.

**Not good**



Positioning the crown whorl at the very top or toward the front of the head will make the roots (i.e. how the hair grows) appear awkward.

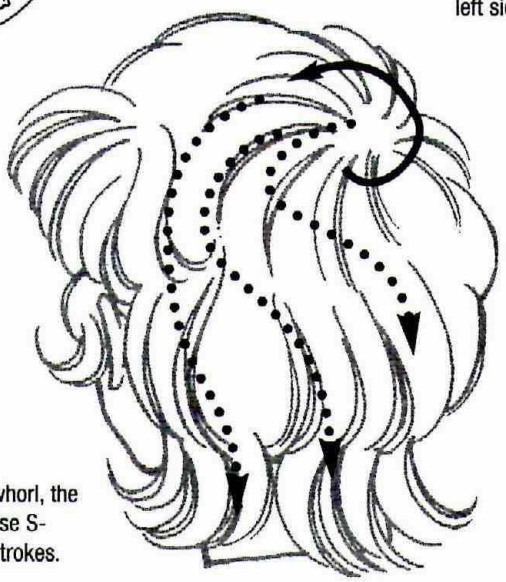
## Maintaining Awareness of the Direction of the Crown Whorl

The crown whorl may swirl to the right or left. Think about how to direct the swirl when drawing the crown whorl in the back of the head and when designing the hairstyle.

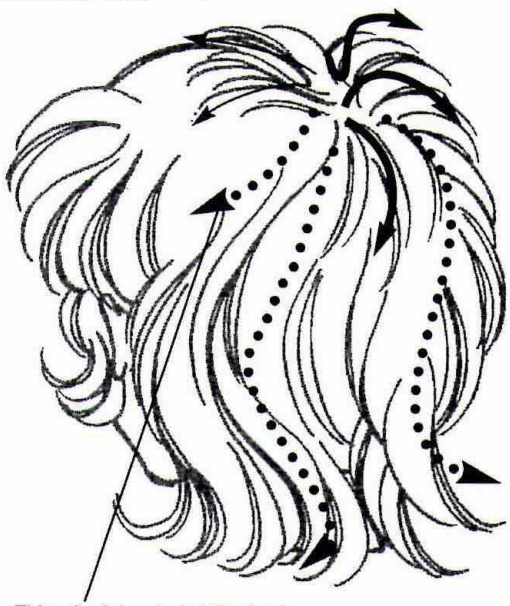
**Swirling to the left**

**Swirling to the right**

Here, the whorl's center flows to the right. The hair flows in the opposite direction on the left side.



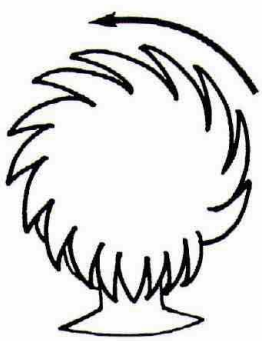
The more open the whorl, the gentler the curves. Use S-shaped, undulating strokes.



This whorl, located at the back of the head, flows to the right.

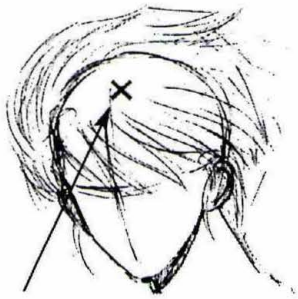
### Swirling hair

From the front view, the hair swirls to the right.

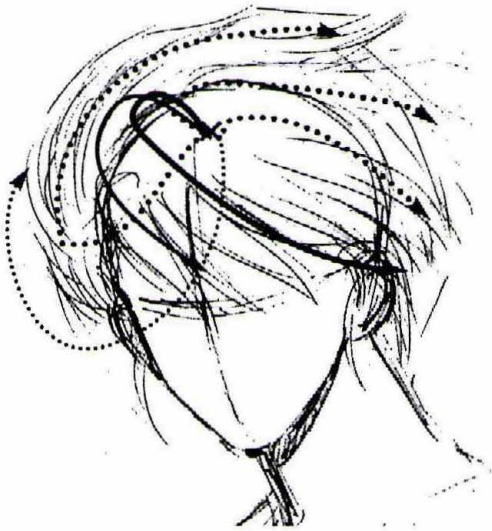


From the back view, the hair swirls to the left.

## Swirling hair with realism



When sketching the hair layout, assume that the crown whorl will be positioned in the back.

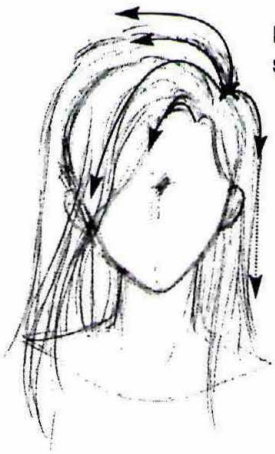


## Single-length hair

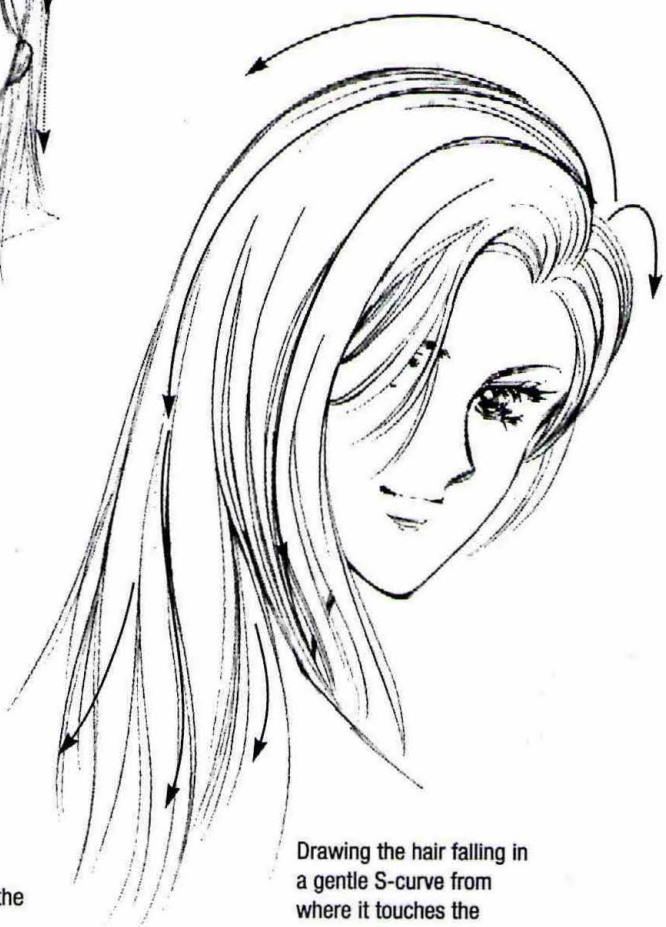
These strands fall toward the viewer.

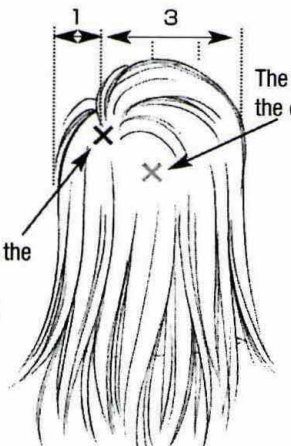
Draw single-length hair as if flowing in 3 directions.

Hair to the back and opposite side flow in the reverse direction.



Here, the hair falls straight downward.






The true position of the crown whorl

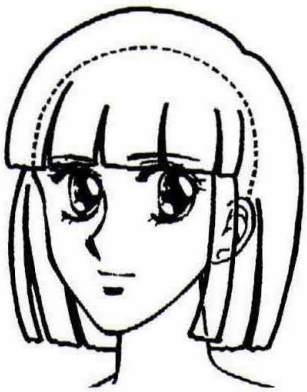
Where the hair is parted

When drawing long, single-length hair, select a part and draw the hair flowing in large waves from that point.

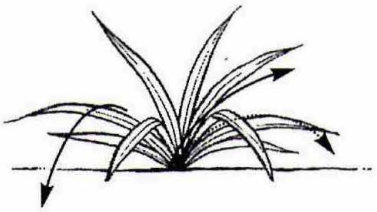
When drawing the back of the head, first draw the head's contour and the ears, using these as guidelines for determining the hair's volume and flow.

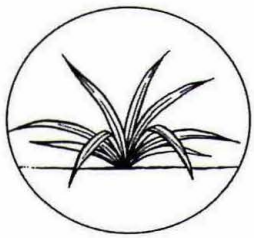
Drawing the hair falling in a gentle S-curve from where it touches the shoulder gives it a supple look.

## Hair grows like grass.

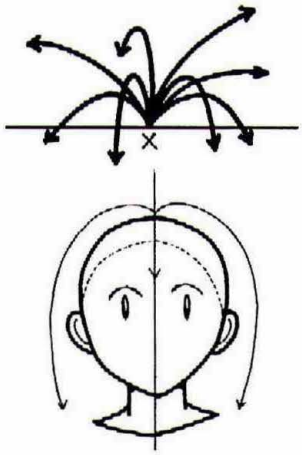


A head will increase in size according to the volume of the hair drawn. This is because hair actually grows from the scalp outward, covering the head's contours.

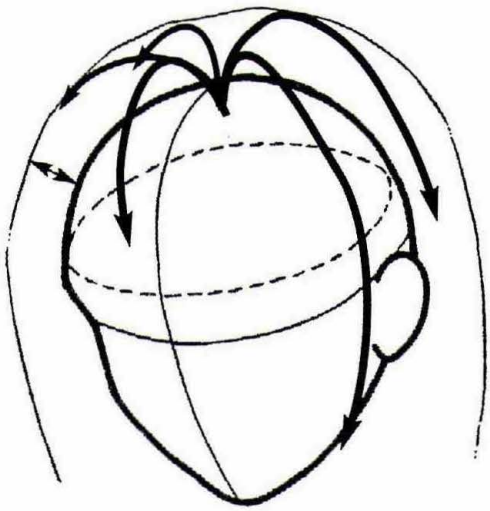




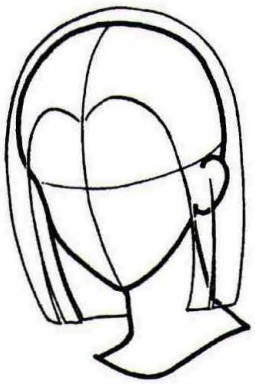
Grass always grows upward and then falls over from its own weight.



Hair grows in a radiating pattern from the root. Think of the crown whorl as basically the hair's root and individual strands as grass blades.

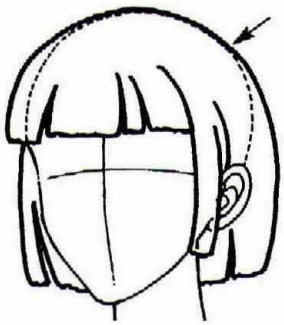


The amount of volume created by the hair depends on its stiffness and weight. The more strands and stiffer the hair, the more voluminous it becomes. The fewer the strands and softer the hair, the more the hair appears plastered to the head.



Think of hair as enveloping the head's contours, forming a "layer of hair."

**When consideration is not given to the hair's volume**



Here, the hair layout has been drawn against the head's contour.

**Not good**

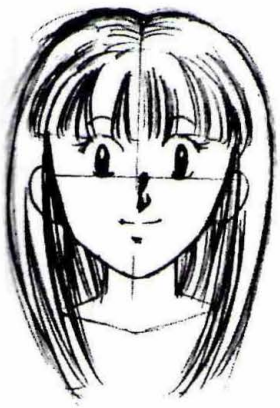
The resulting head appears flat and distorted. Not a pleasing sight.

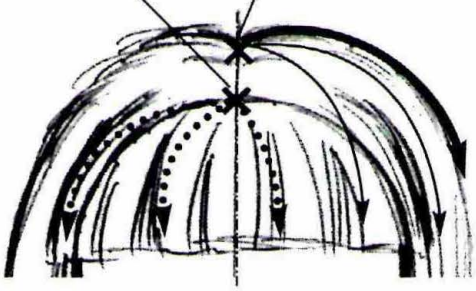
**Good**

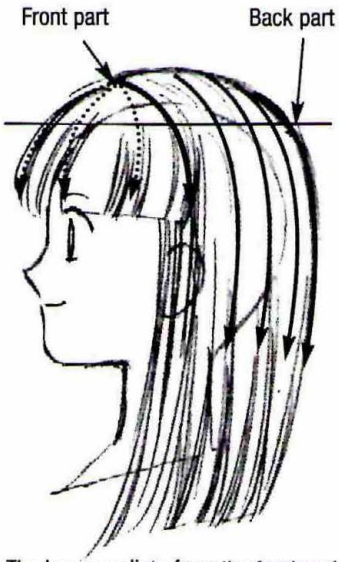
Here, the hair was drawn with the part to the top left (character's perspective). While the identical face was used on both figures, this head has been given extra volume.

# Hair with 2 parts: Primarily for hairstyles with bangs

## Creating 2 Parts

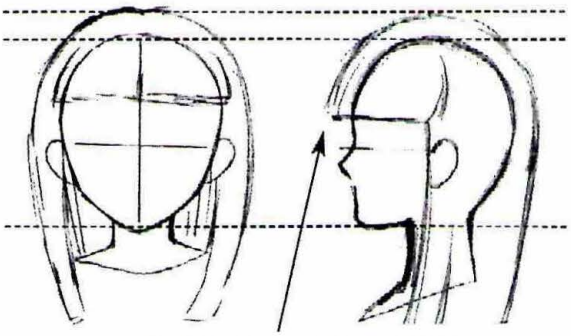




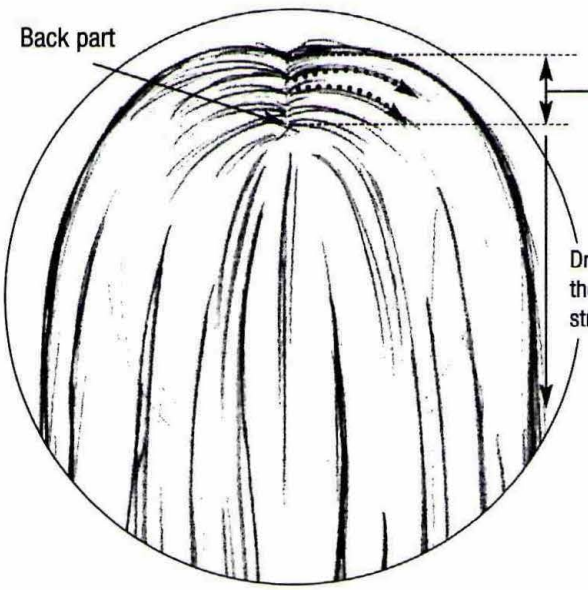

The bangs radiate from the front part. The sides fall in gentle, almost parallel curves. The back part is located at the crest of the head.

Drawing hair falling along the sketched hair layout gives the hair volume.



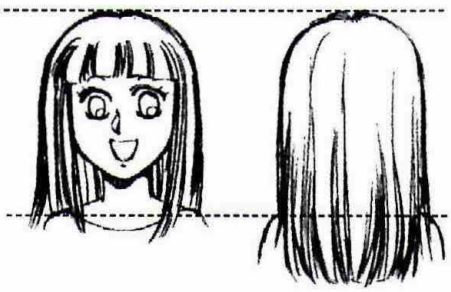
Give the hair overall volume matching it to that of the bangs.

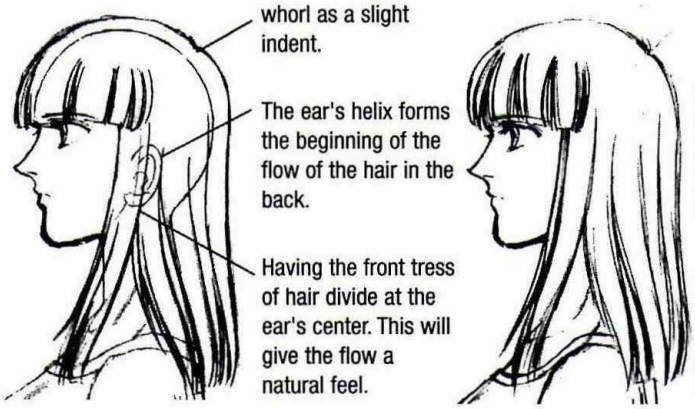
## Drawing hair from the back

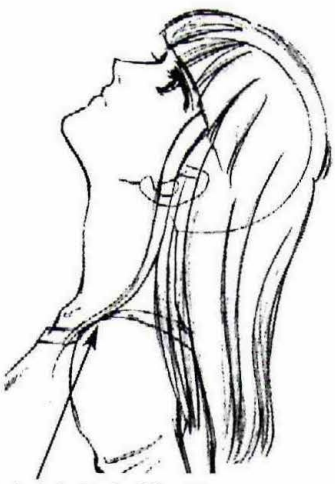


# Profiles and Hair Movement

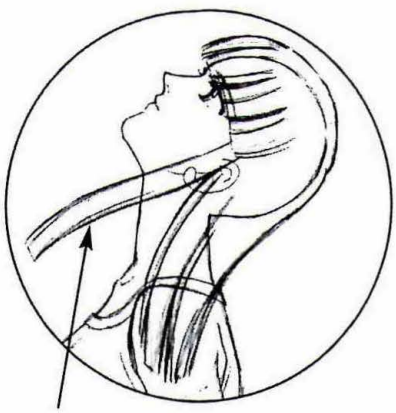
**Shoulder-length with bangs**





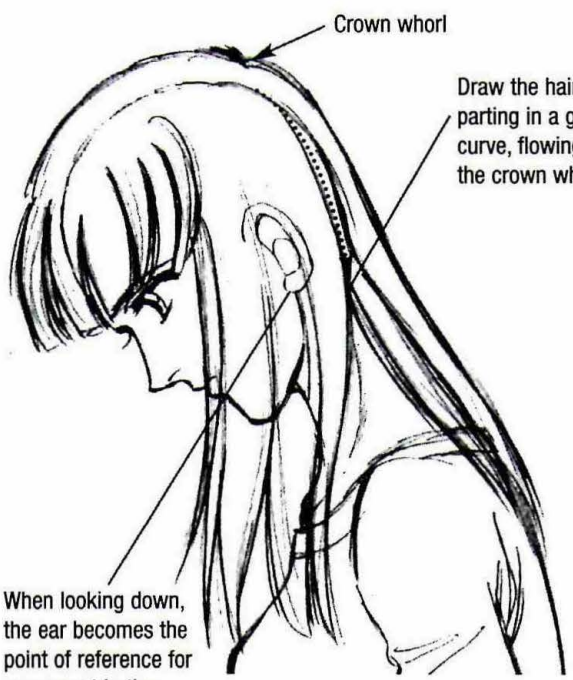



The lock in front of the ear forms an S-curve when looking up.



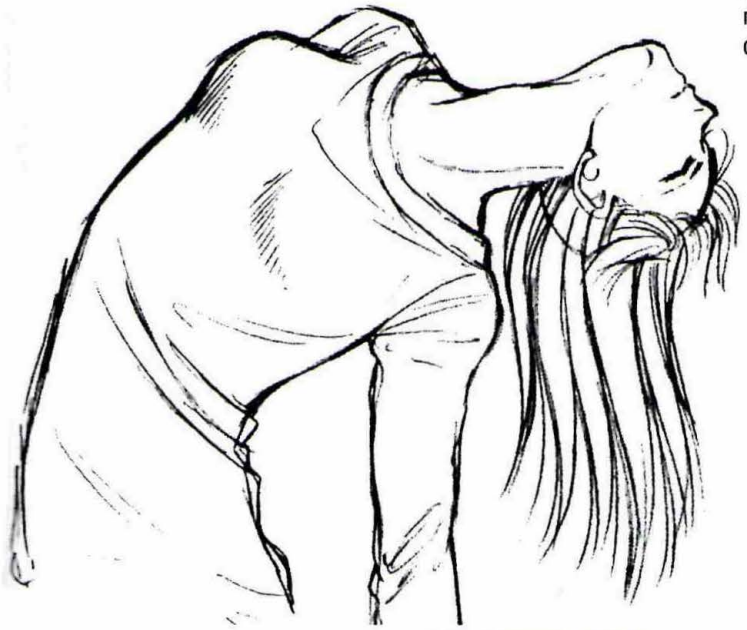
Note that normally when the head is tilted up, this lock will not lift like this.

To start, draw just the general shape of the hair and fill in the details last. Increase the level of detail, using more strokes as you approach the ends of the hair.




When looking down, the ear becomes the point of reference for movement in the hair.

Bending back causes the hair to flip back, potentially making the character look like another person. In manga, albeit unrealistic, the bangs are occasionally drawn lying on the forehead to rectify this.

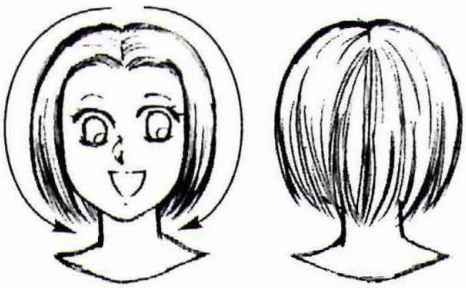


Bending back reveals the forehead, which is usually concealed by the bangs with this hairstyle.

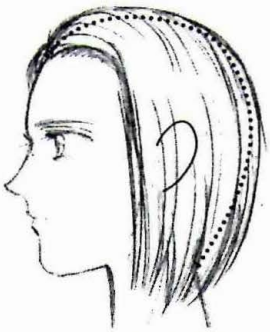
Here, the original hairstyle was emphasized. The ends of the hair fan out, offering variation on the look. The forehead is concealed.

Merely concealing or exposing the forehead results in an entirely different look.

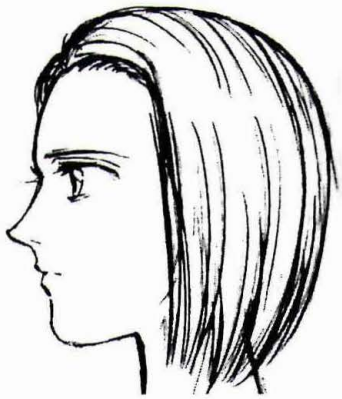
## Short hair without bangs



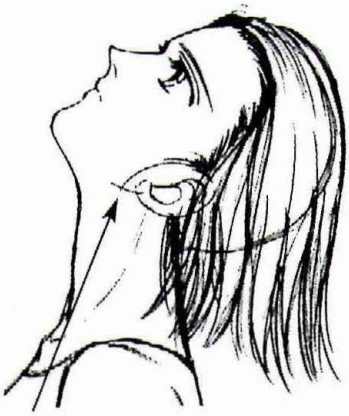
Draw the hair roundish overall and tucking under the chin.



In the profile, the hair should have little volume and hug closely to the head's contours.

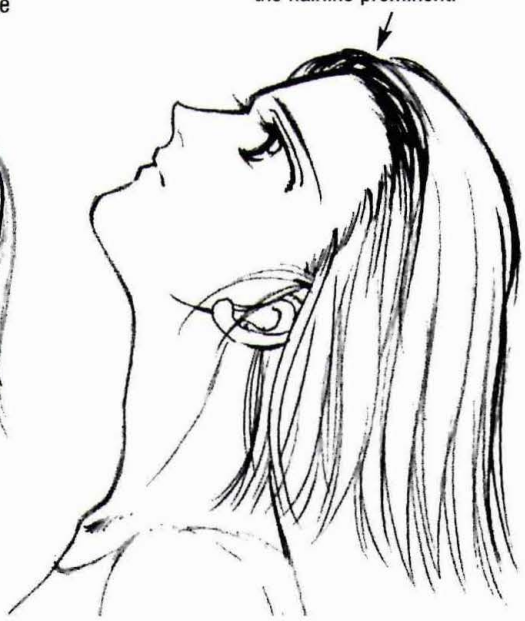


Tilting the head back makes the hairline prominent.



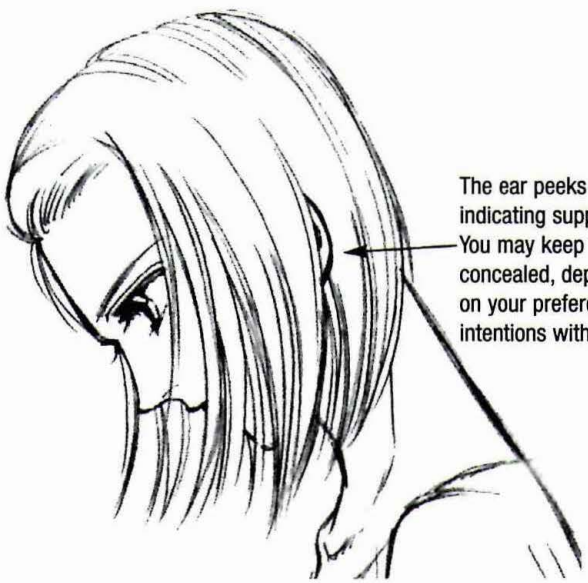
Tiling the head back exposes the ear. This strand is defying gravity.

With the hair flipped back, the hair should appear to flow from this point.



Looking down causes the hair to divide at the ear's helix.

Unlike with the head tilted back, here the ends of the hair all face the same direction.

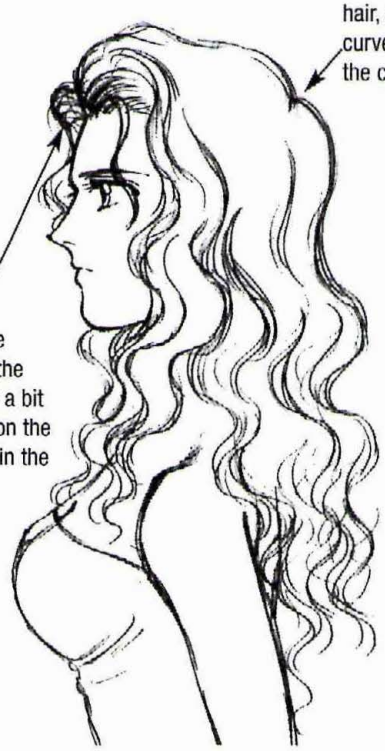


The ear peeks through, indicating supple hair. You may keep the ear concealed, depending on your preferences or intentions with portrayal.

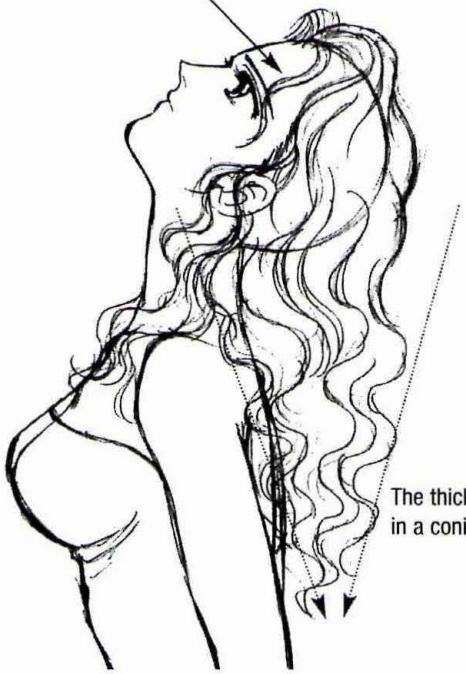
## Big, curly hair

In the case of big hair, use dramatic curves to render the crown whorl.

The bangs are parted down the middle. Show a bit of the bangs on the far side even in the profile view.

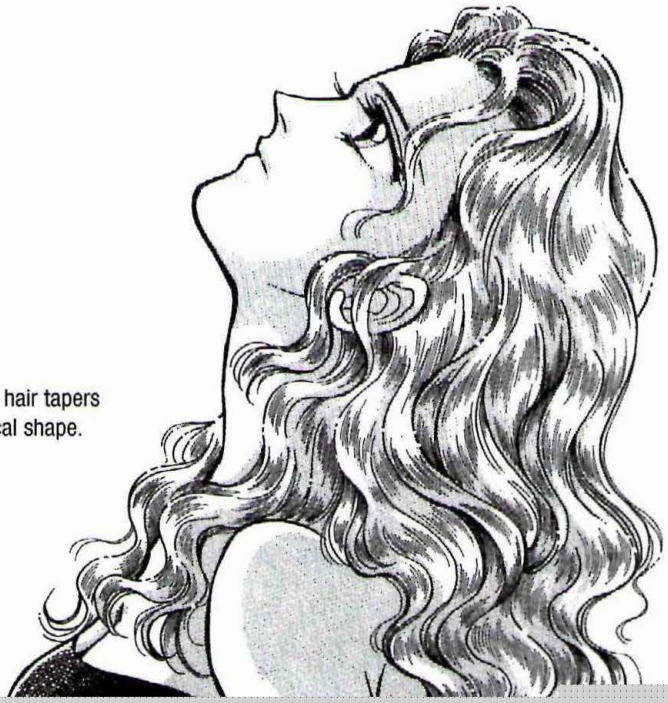


The tight curls in the bangs maintain their positions even with the head tilted back.

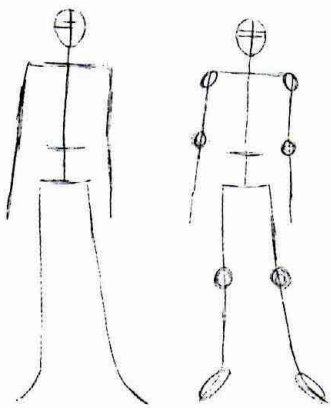


The thick hair tapers in a conical shape.

For hair long enough to cover the back, draw the area concealed first and then the hair over that.



# The Female Form



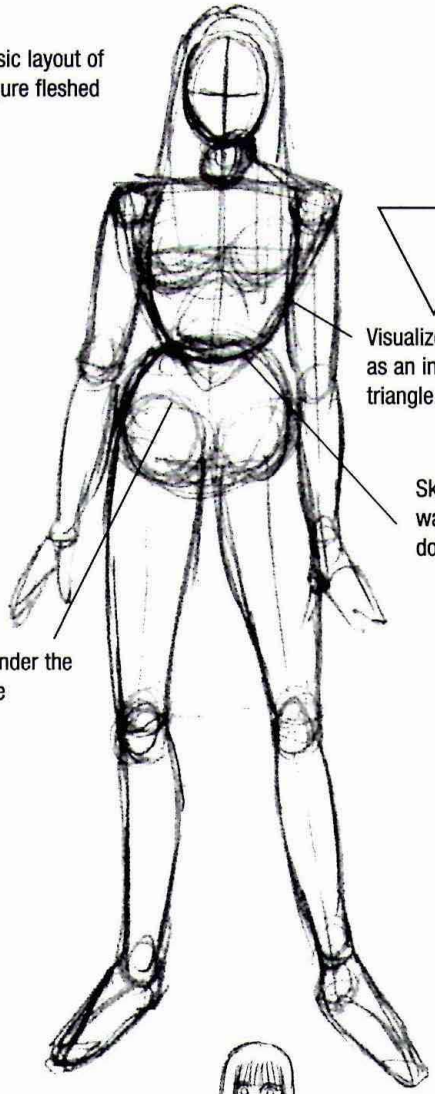
① Draw the basic stick figure, posing the figure and plotting the joints the same as you would with a male figure.

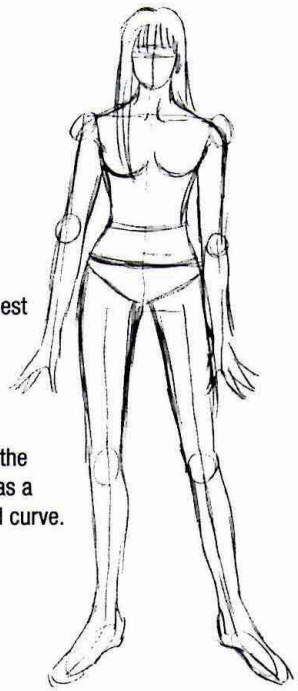
② Basic layout of the figure fleshed out

Visualize the chest as an inverted triangle.

Sketch in the waistline as a downward curve.

Use an oval to render the pelvis of a female character.





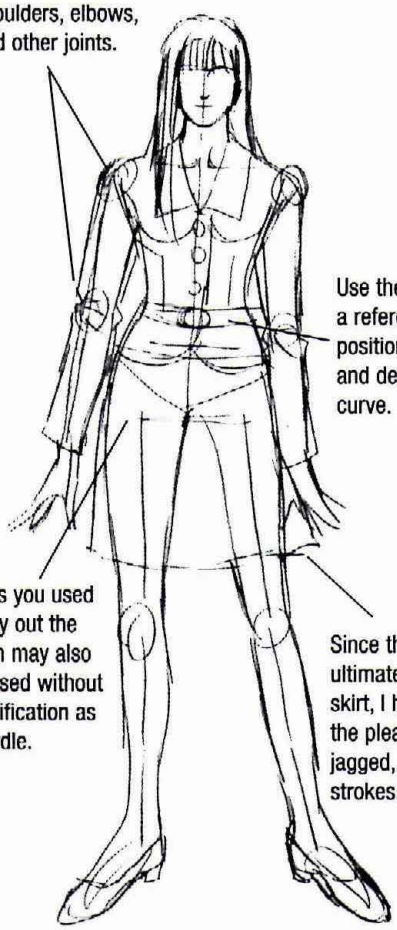
③ Cleaned-up version of the basic figure layout

Add creases at the shoulders, elbows, and other joints.

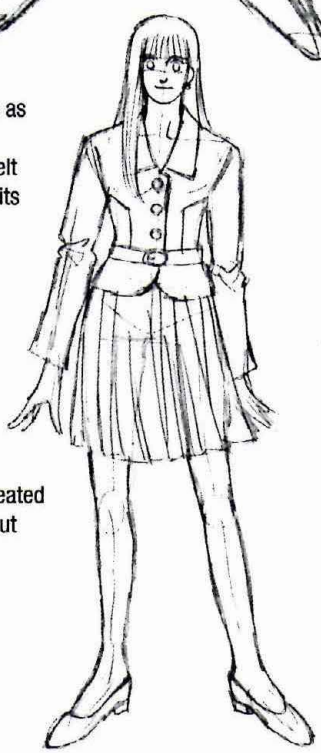
Use the waistline as a reference for positioning the belt and determining its curve.

Lines you used to lay out the groin may also be used without modification as a girdle.

Since this will ultimately be a pleated skirt, I have laid out the pleats using jagged, sketchy strokes.



④ Dress the nude figure in clothing.



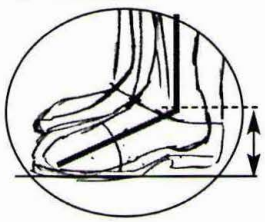
⑤ Draw in the clothing's details.

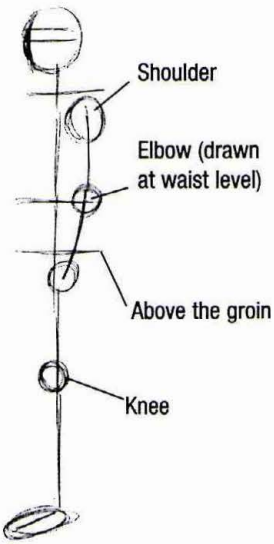
⑥ Finished!

# Drawing Side Views

When planning on dressing the feet in shoes, draw the foot at an angle, anticipating where the heel will go.

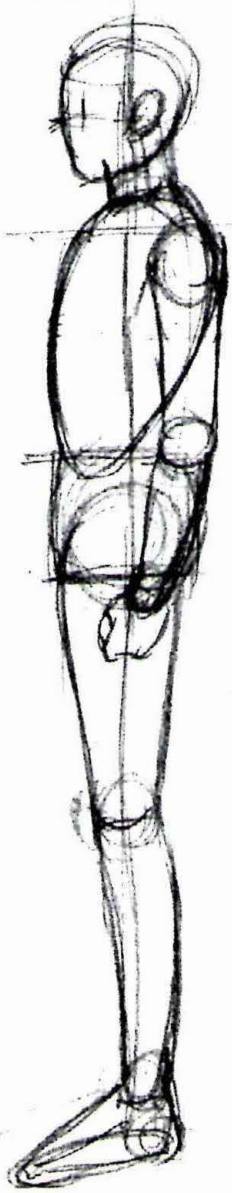
① Pose Layout



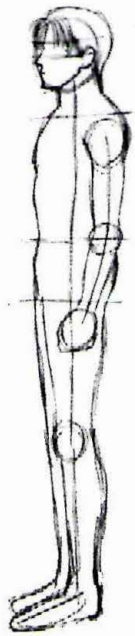



② Layout with joints

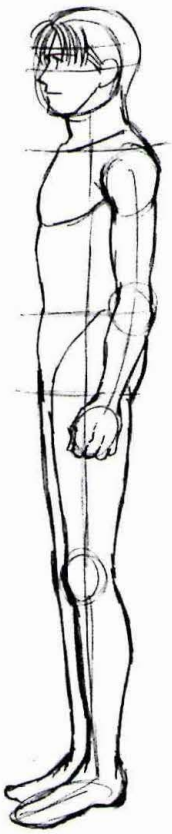
③ Layout of the figure fleshed out



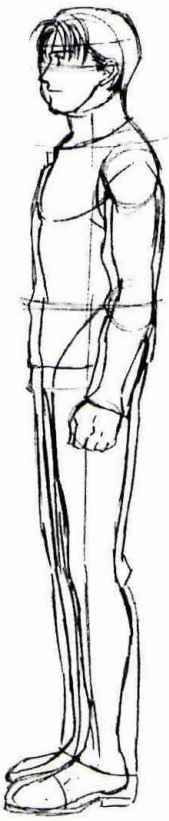
The posterior should have less depth than the chest.



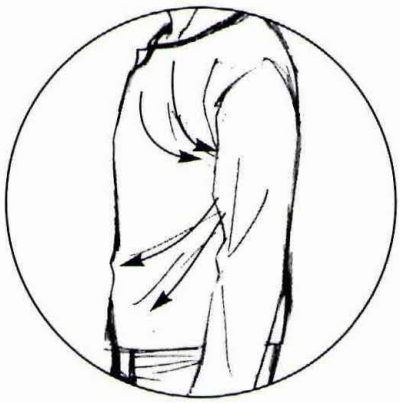
④ Cleaned-up version of the basic figure layout



⑤ Use contour lines to give the figure volume.



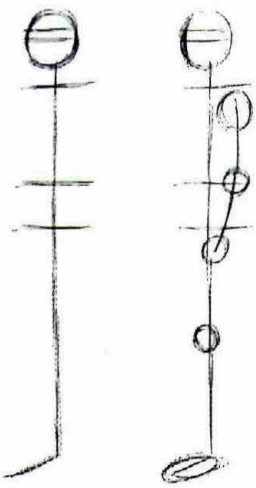
⑥ Dress the nude figure in clothing.



Use creases running toward the underarm and from the waist to suggest a fit figure underneath the clothing.

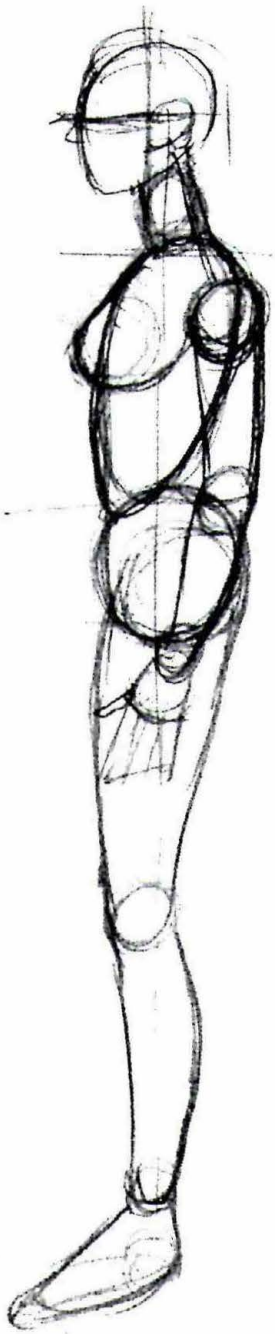
⑦ Finished!

# The Female Form



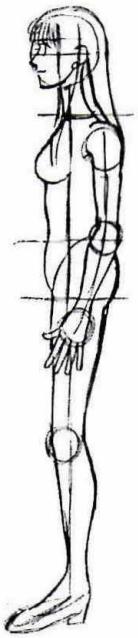
① The basic stick figure is drawn the same as with a male figure.

② Basic layout of the figure fleshed out



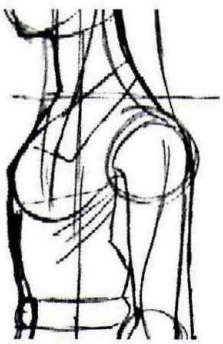
The posterior should have more depth than the chest.

③ Cleaned-up version of the basic figure layout

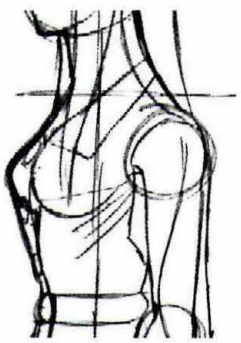


Side view

Skewed side view

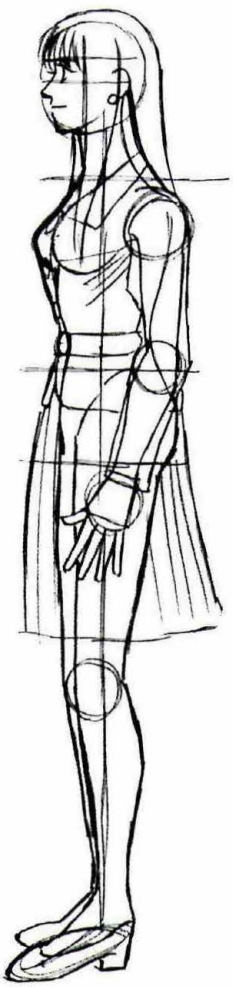


Side view



Skewed side view

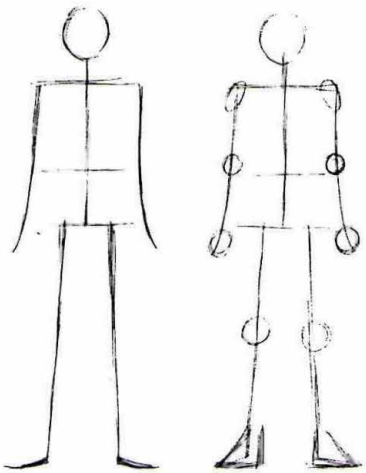
④ Dress the nude figure in clothing. The skewed side view has a slightly more "fashion magazine" type feel and is more flattering to the chest.



⑤ Draw in the clothing's details.

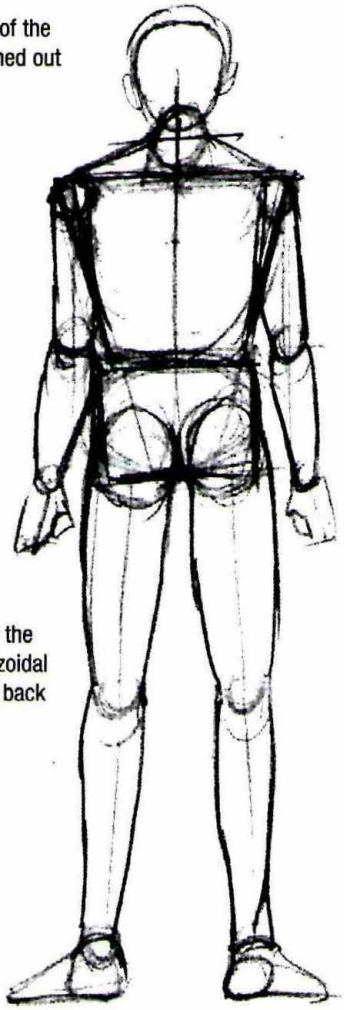
⑥ Finished!

## Back View

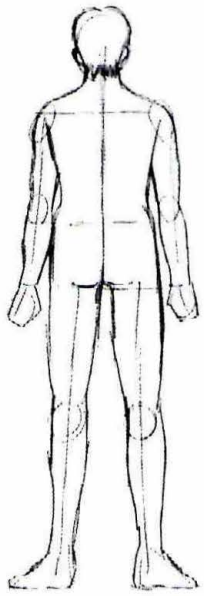


① Posed stick figure and layout with joints

② Layout of the figure fleshed out

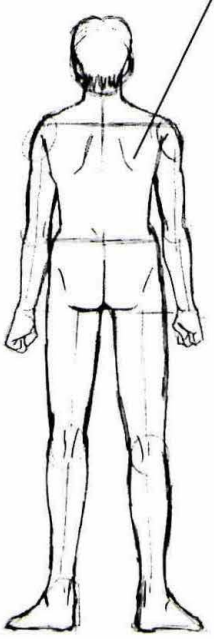


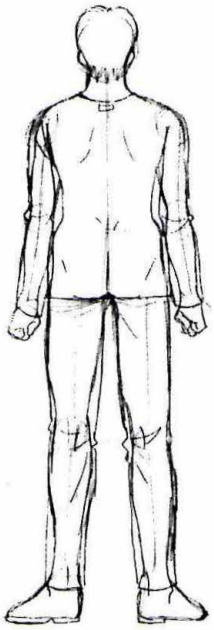
Make the shoulder breadth wider than the hips. Using a trapezoidal shape will give the back a masculine feel.



③ Cleaned-up version of the basic figure layout

The shoulder blades become a key point in drawing clothing creases.

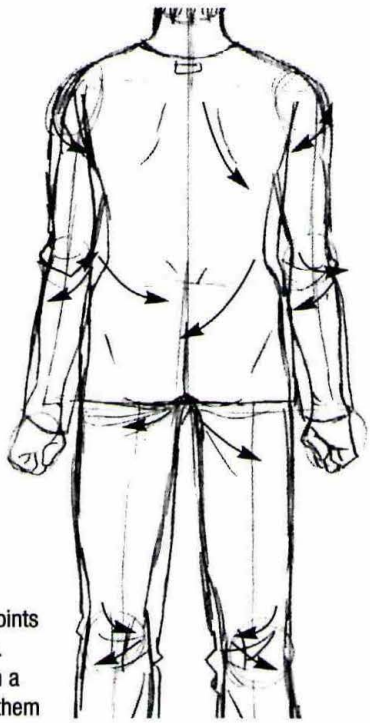


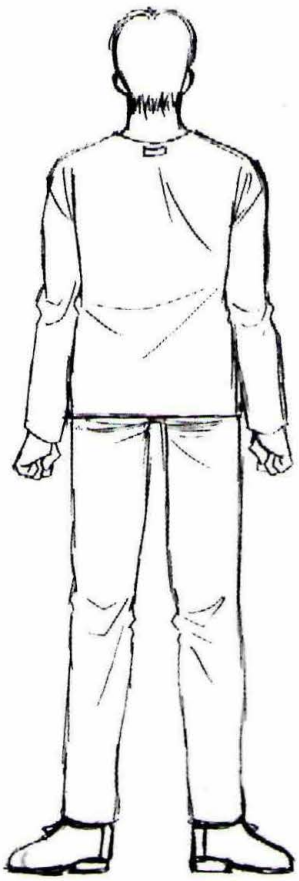


④ Use contour lines to give the figure volume.

⑤ Add clothing.

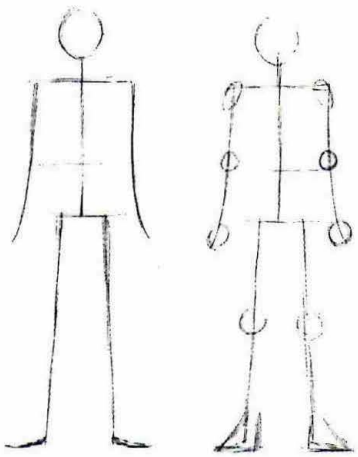
Clothing rumples around major joints other than the wrists and ankles. Imagining the creases forming in a "coiling" pattern when drawing them will give the muscles volume.





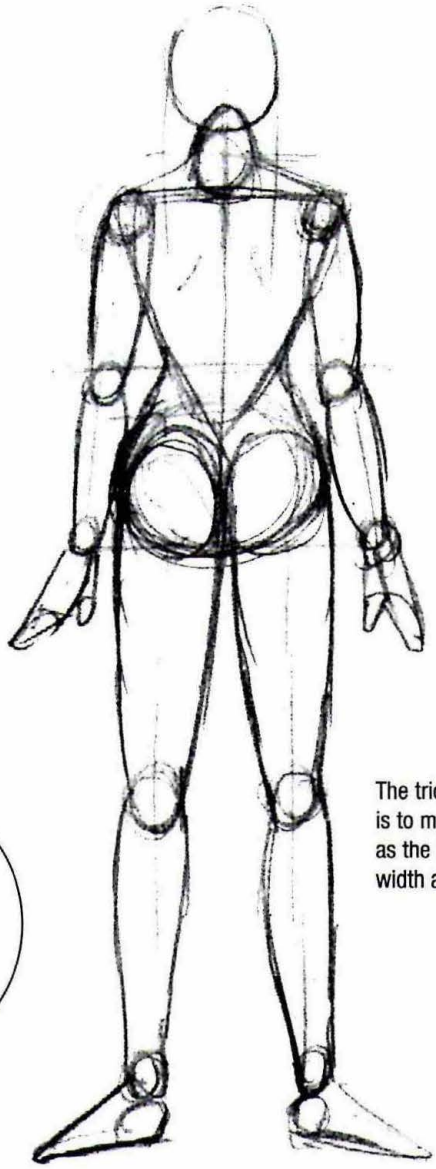
⑥ Finished!

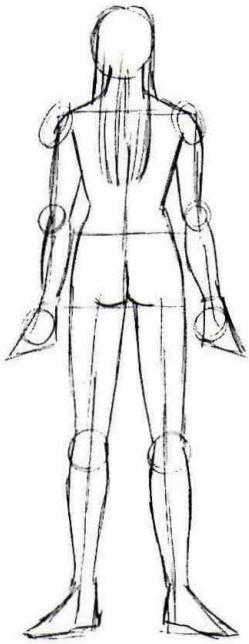
# The Female Form



① The basic stick figure is drawn the same as with a male figure.

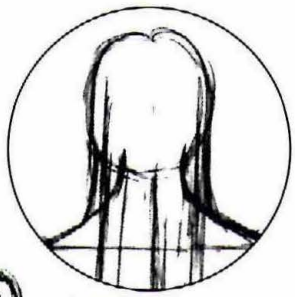
② Basic layout of the figure fleshed out



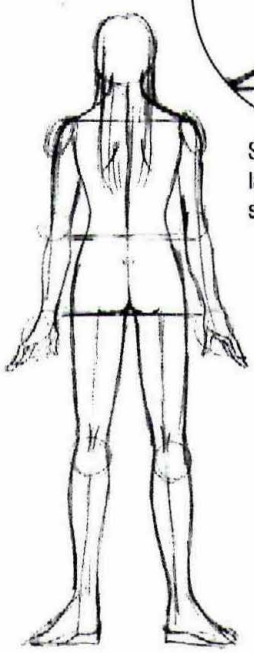


③ Cleaned-up version of the basic figure layout

The trick to drawing a female figure is to make the waist the same width as the head and the hips the same width as the shoulders.



Sketch in the hair layout from the start.



④ Nude sketch

⑤ Add clothing. Be sure to draw the collar, even though it will ultimately be hidden by the hair.

Drawing the waist narrower than the shoulders and hips will create that feminine hourglass form.

⑥ Finished!

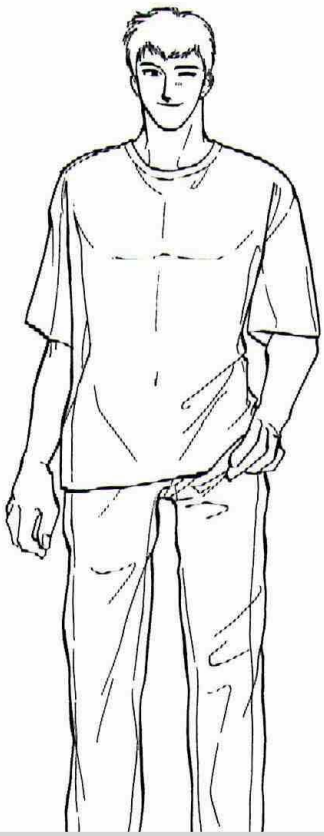
## Assorted Pose Layouts

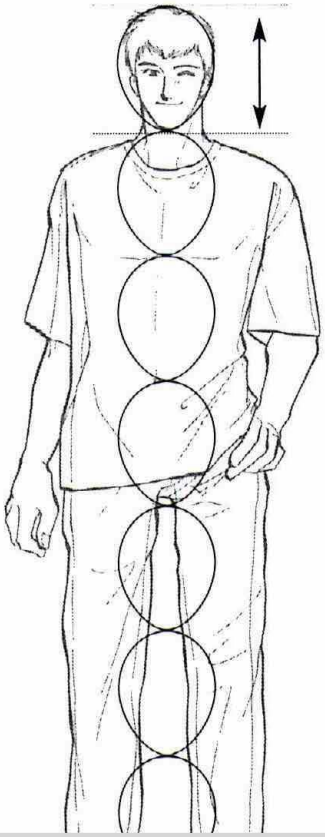
You can draw any pose by starting with a layout.

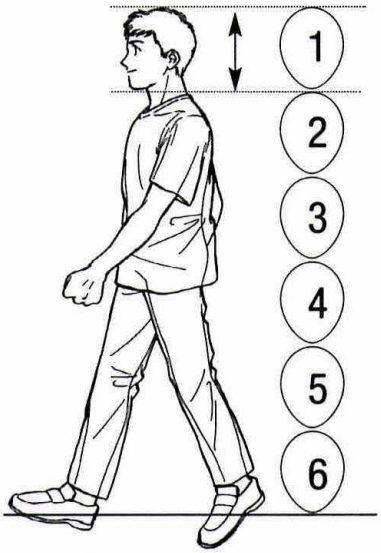
# Proportioning Characters

## The Body-to-Head Ratio Is the Key

The balance between the arms and legs and the torso constitutes the key to designing a good-looking character. To achieve this, artists use the head as a reference measurement for the figure overall. The body-to-head ratio refers to how many head lengths measure the figure's total height. A character that is 6 heads tall has a 6:1 body-to-head ratio. One that is 8 heads tall has an 8:1 ratio, and so on.



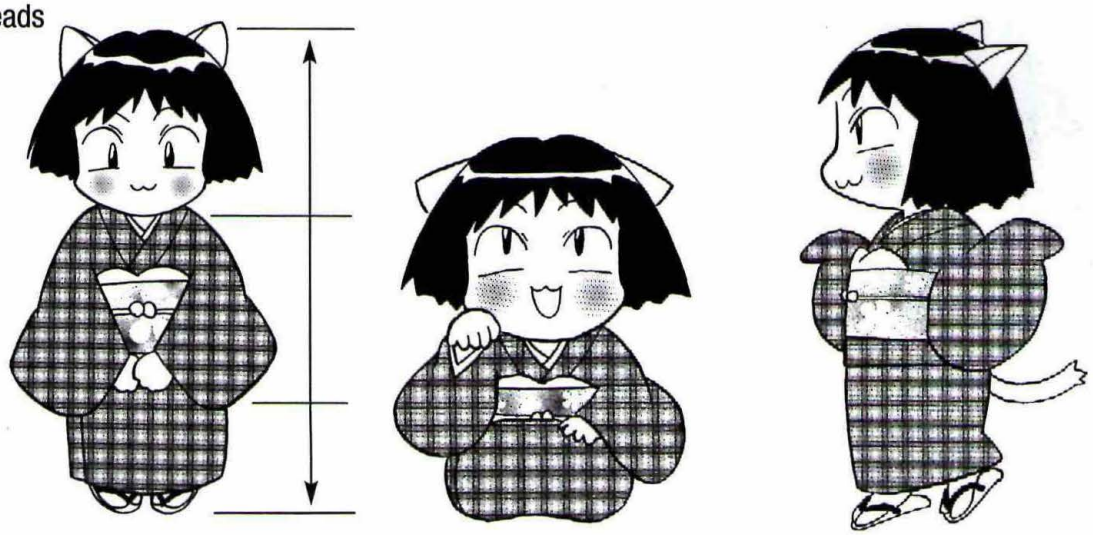




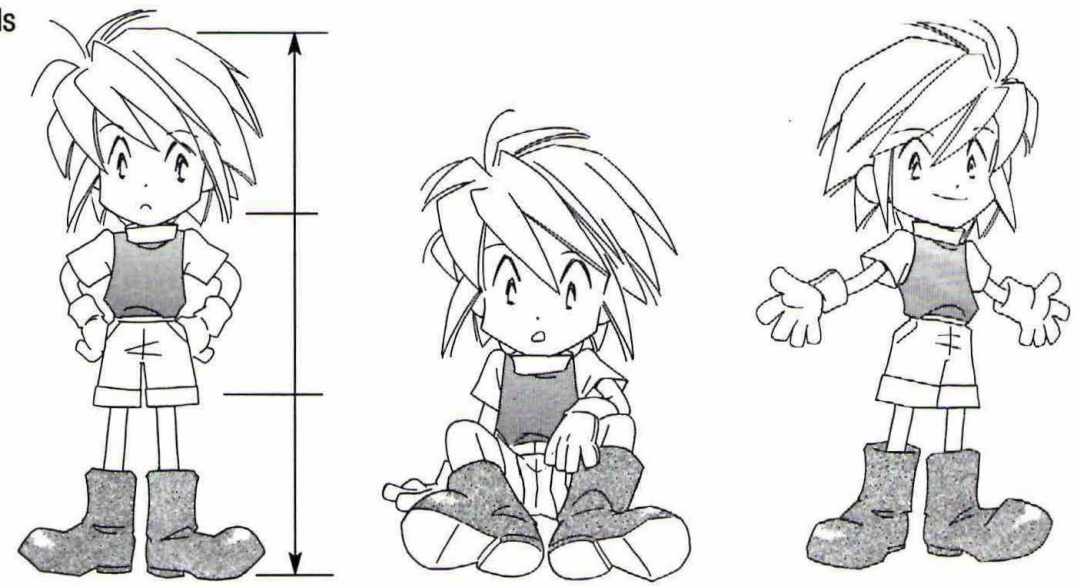

Character with a 6:1 body-to-head

## Body-to-Head Ratios of Various Super-deformed characters

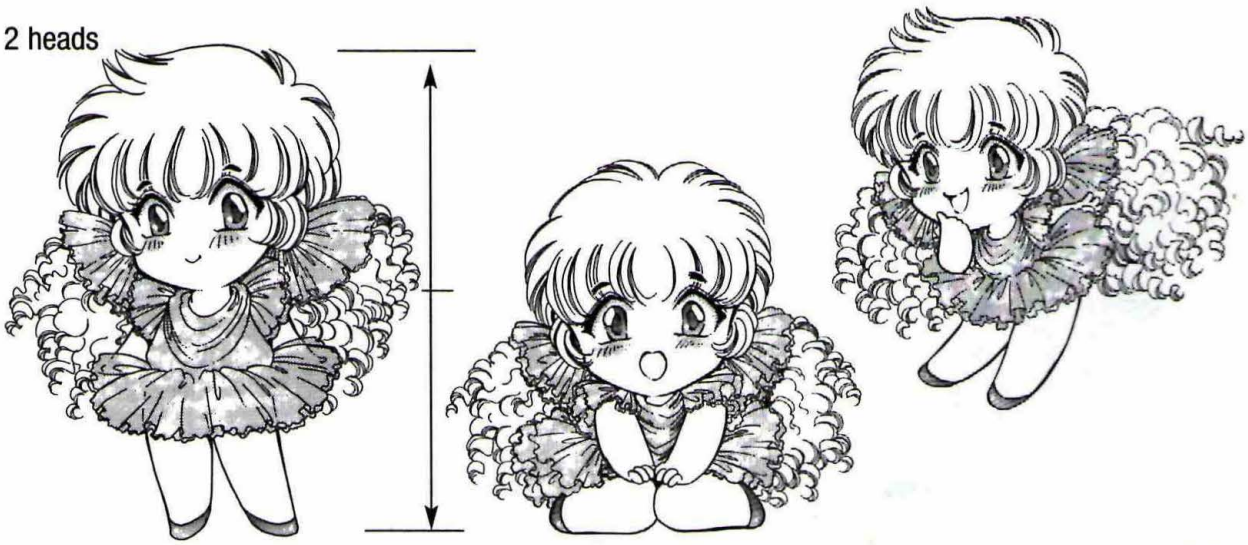
2.5 heads

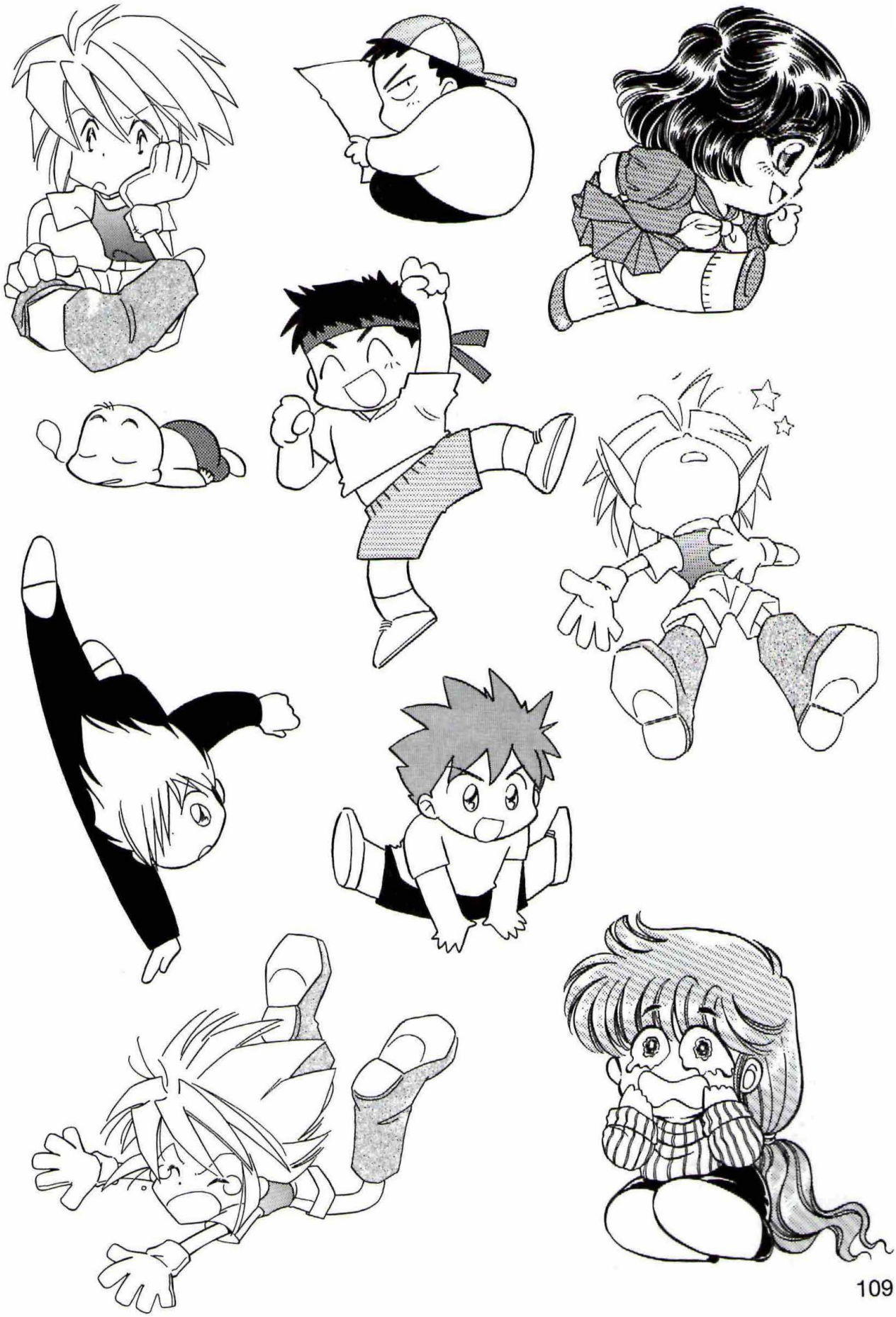


3 heads



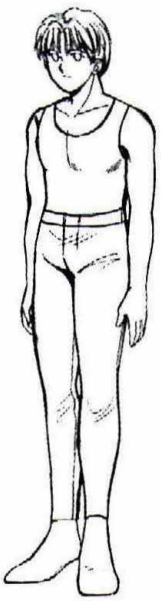
2 heads





# Good Posture: Giving Standing Figures an S-Curve

A realistic rendition of the posture when standing makes the figure look slouched. Posing the layout with an S-curve will cause the chest to stick out, giving the figure a visually pleasing posture.



Natural posture when standing

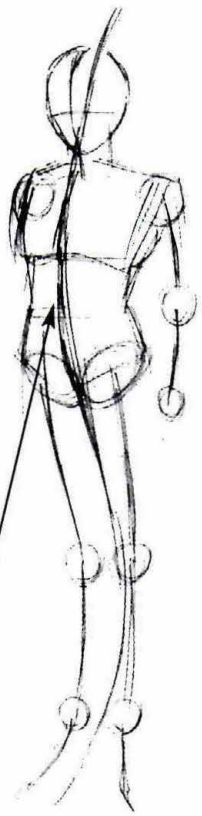
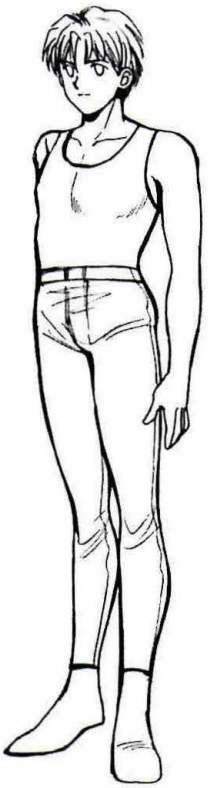
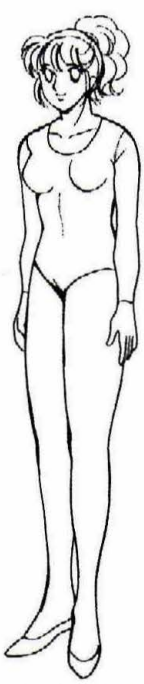
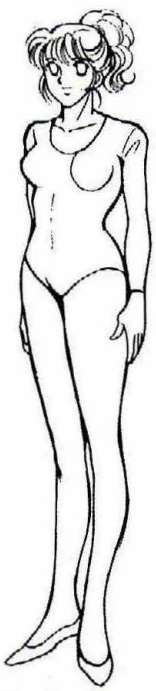


Figure with the center line given an S-curve



The neck straightens, and the chest appears to stick out.



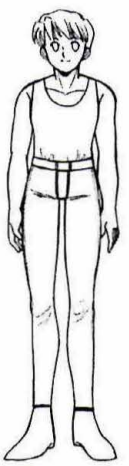


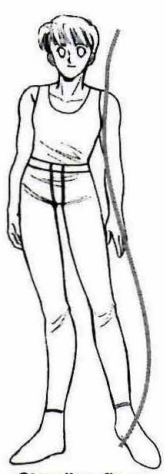
Natural posture

Standing figure drawn with an S-curve

Natural posture

Standing figure drawn with an S-curve





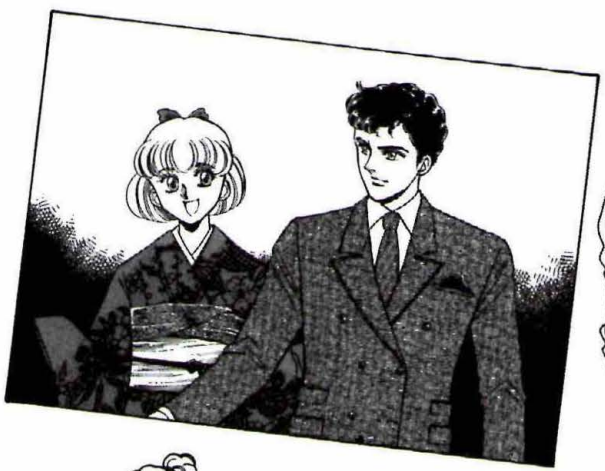
Natural posture

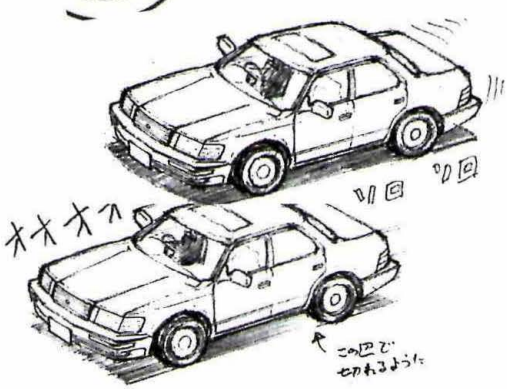
Standing figure drawn with an S-curve

Almost no difference is visible from a front view, so use the S-curve for side views, etc.

# Chapter 4

# *Manga* Miscellaneous

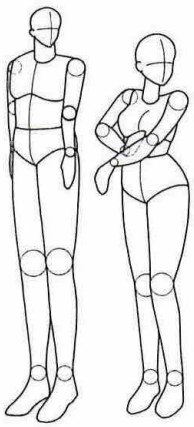




# The *Manga* Clinic

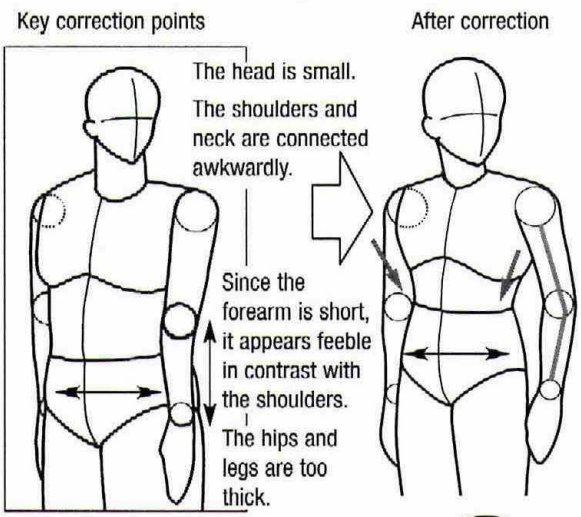
## Doctoring the cover

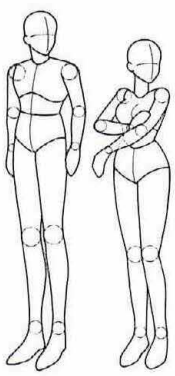
Cover of a work for publication submission



Creating a line drawing of only the figure's contours and tracing the joints reveals to us the problematic areas.

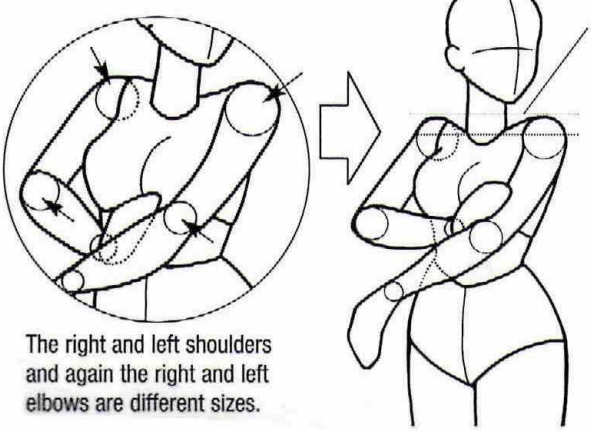
### • Correcting the drawing



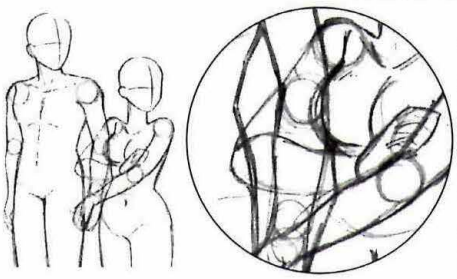



Making the man's head the same size as the woman's improves the overall balance.

Final corrected image




The right and left shoulders and again the right and left elbows are different sizes.



The man's arm should be drawn first, then followed by the woman's arm which loops through his.

Recomposing the cover

With the figures in their original position, the man is cropped off the page.

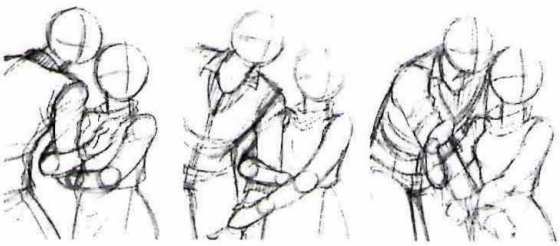
Yet, when the figures are shifted to the right so the man fits on the page, the rear character becomes obscured.

Shrinking the figures to allow view of the rear character causes the pair to become less prominent, making it unclear just who the main characters are.

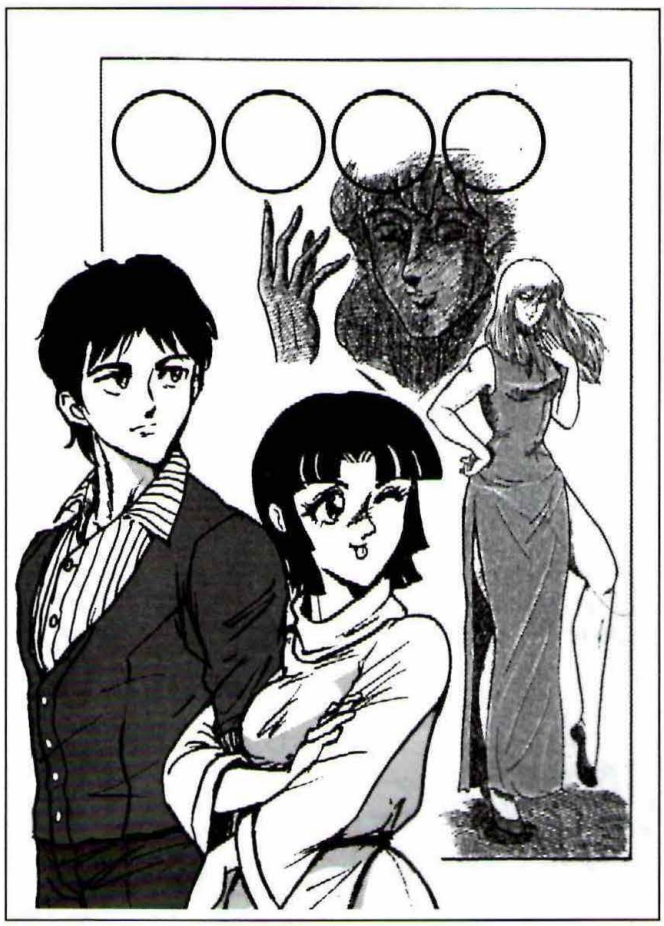
## Adjusting the composition

Since the goal is to maintain the pair's size while keeping the two within the panel, the composition will have to change.

Ideas for poses



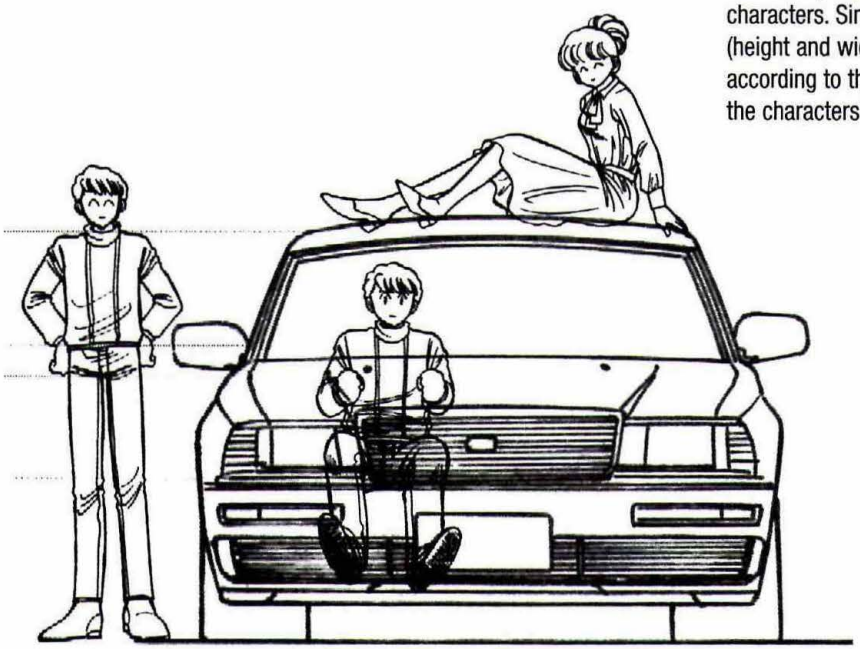
Artists use the cover to convey the work's contents or insight to the internal world to the reader with a single glance. Allowing a main character's face to be cut off is a big no-no. I also looked into a pose that would better represent the relationship between the two.



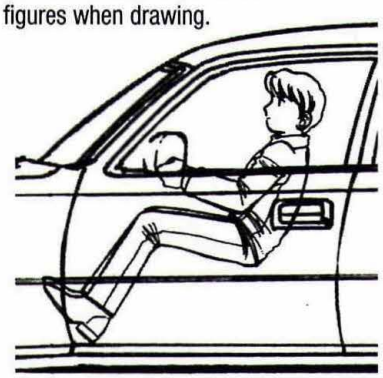
The woman's face is the same size that it was on the original, and the two fit neatly within the composition while retaining their relationship with the rear character.

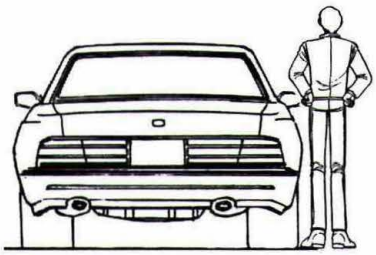
# Drawing Characters with Cars

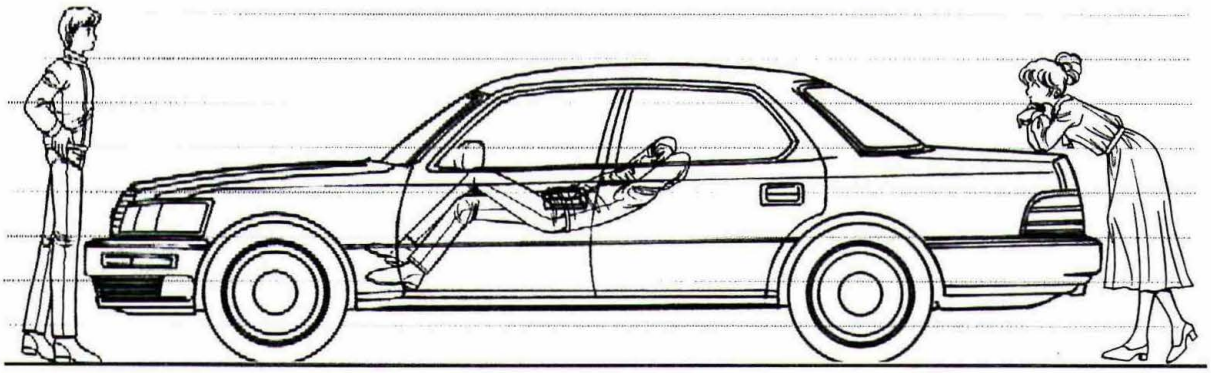
Cars always appear on the scene with characters. Since the dimensions of a car (height and width) have all been established according to the human body, compare it to the characters' figures when drawing.



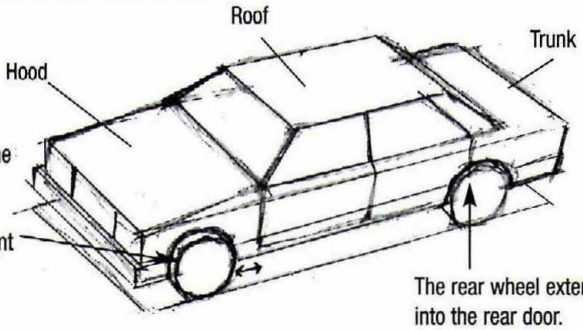
Make the car about as tall as a character's shoulder.





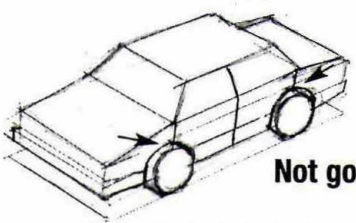


**Pay careful attention to the positions of the doors and tires.**




The front wheels are centered underneath the hood, so keep a short distance between the front wheel and the front door.

The rear wheel extends into the rear door.



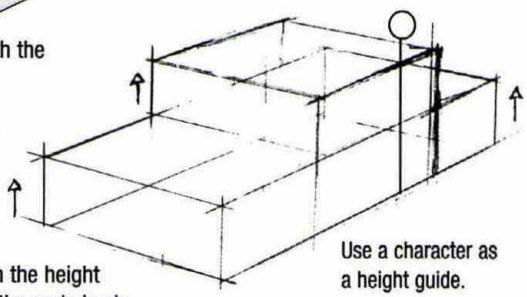
**Not good**

Having the front wheel extend into the front door results in an odd and unbalanced image.

# The Car Drawing Process

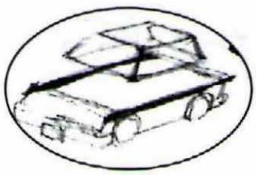
① Start with the floorboard.

Use straight lines for the verticals.

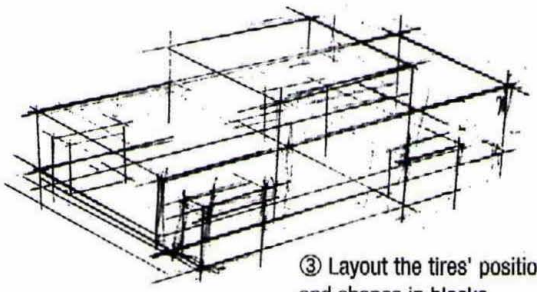


Use a character as a height guide.

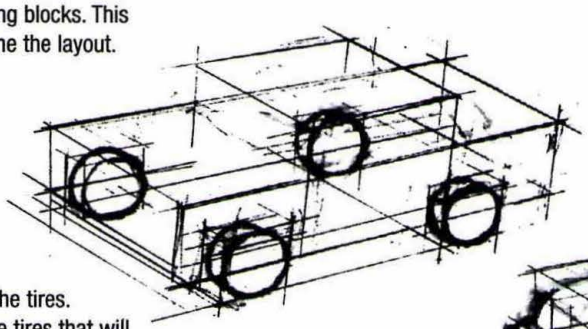
② Establish the height and render the car's basic shape using blocks. This will become the layout.



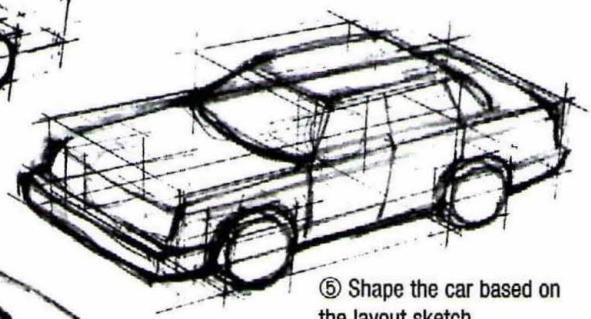
Here, the roof has been separated from the rest of the car. Since the basic shape of vehicles is a box, use straight lines for the car body's layout.



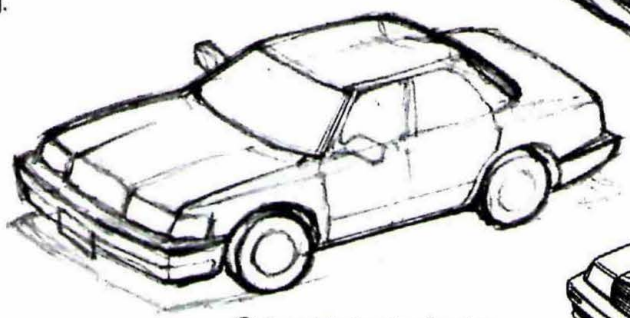
③ Layout the tires' positions and shapes in blocks.



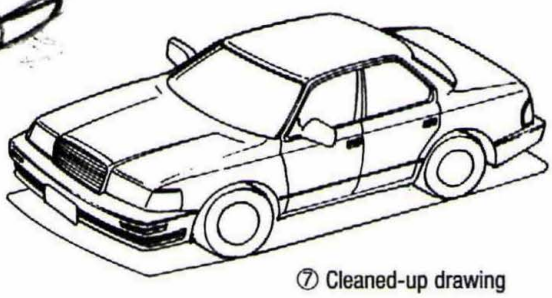
④ Draw the tires. Include the tires that will be omitted from the final drawing.



⑤ Shape the car based on the layout sketch.



⑥ Completed under drawing



⑦ Cleaned-up drawing

## Shadows are part of the car

Use solid blacks when characters are getting into the car and when the car is being started (i.e. when stopped).

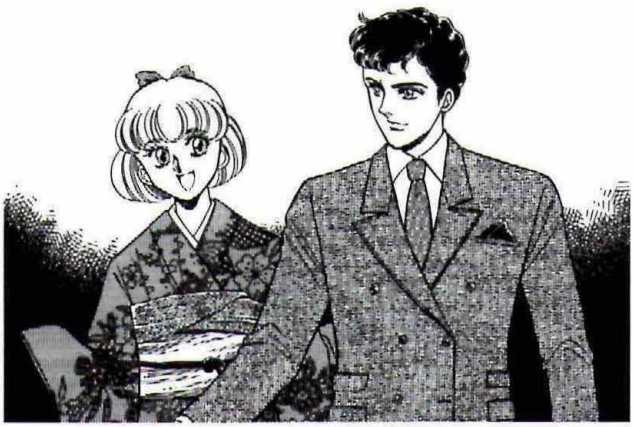
When the car is driving at a leisurely pace, use solid blacks or hatching for shadows.

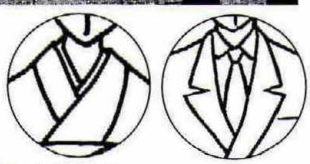
When the car is speeding along, use speed lines for shadows.

Have the lines fade out around here.

# Common Minor Errors in *Manga*

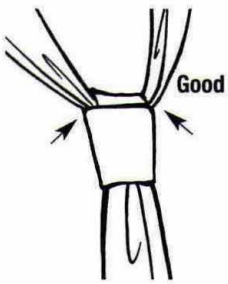
Whether the right or left side of clothing goes on top-Both the girl's kimono and the man's suit should show the left side overlapping the right.





Not good

Necktie knots



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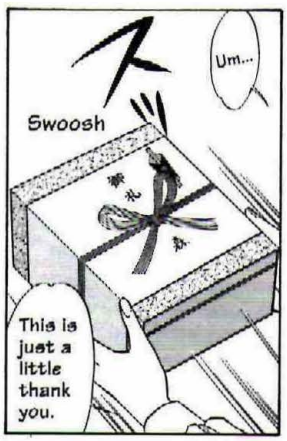
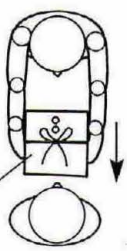



Here we see a gift-presenting scene. The artist composed the scene from the giver's perspective, resulting in an upside-down gift.



The characters and cord should face the recipient.

Not good

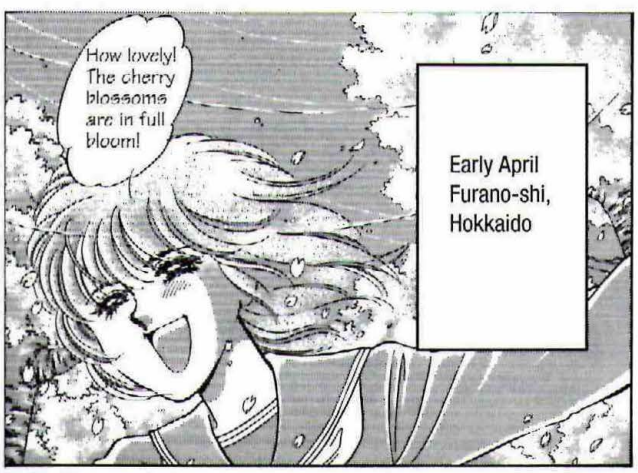
Good

Vertical stripes on kimono should not suddenly switch to horizontal stripes at the sleeves.

Not good

The swords blade should face upward.

Good




In early April, Furano in Hokkaido (northernmost island of Japan) would still be covered in snow.

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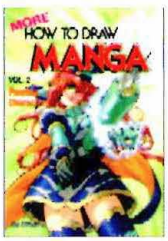

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